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AFTER 'GOOD' JUNE

Holiday Sales Give Retailers A Boost

By IRV LICHTMAN

NEW YORK—Retailers were generally encouraged by July 4 weekend business, many declaring it maintained an upward sales trend evident over the past month or so.

Consumers apparently responded to a better name artist product flow, while prerecorded cassettes continued to gain a greater share of sales, according to dealers surveyed.

Business was up a modest 2% or 3% on a per-store basis at the 140-unit Record Barchain, but the firm's Barrie Bergman sees this showing in the context of a "good" June. "It was a very nice weekend for us and it looks like the consumer is out there," Bergman says.

He goes on to state that he's not buying any RCA frontline goods as an aftermath to a July 1 wholesale price increase of 2.1% (Billboard, June 26), although he's buying A&M product based on the label's deal offering a 3% off-invoice discount through July 15 on 20 of its best-selling albums, tapes excluded (Billboard, July 10). "If RCA stays with its increase, we'll never buy another record," claims Bergman, who, among other key retailer/trackers, re-

(Continued on page 18)

ASCAP, BMI Score Senate Bill Passage

By BILL HOLLAND

WASHINGTON—The U.S. Senate has passed by voice vote a series of "housekeeping" copyright office bills including one that would amend the current copyright law to exempt non-profit veterans' and other fraternal organizations from paying

(Continued on page 66)

AC Formats Hurting On AM Dial

Latest Arbitron Ratings Underscore FM Penetration

By DOUGLAS E. HALL

NEW YORK—Adult contemporary formats are becoming as vulnerable on the AM dial as were top 40 stations on the same wavelband a few years ago, judging by the latest spring Arbitrons for Chicago, Detroit and St. Louis.

The development is exemplified by KXOK-AM St. Louis, which is losing audience to three AC competitors on FM: KSD, KSLQ and KMOX. And although the AM station is up to 3.5 from 3.1 in the winter, it's far behind the 5.1 it enjoyed a year ago.

Meanwhile, KSLQ is up to 4.1 from 3.2 (4.6 a year back), KSD gets 5.4 from 5.5 (3.8 a year ago), and KMOX takes 3.4 from 3.2 (3.0 a year back).

In the comparable Birch Report, KXOK has a 2.6, down from 3.6 in April; KSLQ is up to 3.2 from 2.8; KSD goes to 5.7 from 6.3; KMOX is up to 2.0 from 1.7.

Radio consultant Kent Burkhart, who is acting as commentator for Billboard in the analysis of Arbitron data, characterizes KXOK as "being battered" by its FM competitors in AC. He notes that with each passing book, the age point at which listenership breaks from AM to FM is rising. As this once hit stations with teen listeners, it's now hurting those with listeners in their twenties and even thirties.

In Chicago, Mutual's AC WCFL-AM cannot get off the ground, stuck with a 1.1, down from 1.6 in the winter and 1.3 a year ago. ABC has successfully propped up its adult contemporary WLS-AM by giving the FM like call letters and simulcasting the maximum the FCC allows. The result: WLS-AM is up to 4.8 from 4.5 in the winter, but this is behind 5.0 a year ago. WLS-FM is up to 4.1

(Continued on page 66)

Oldies Getting Increased Share Of Country Airplay

By KIP KIRBY

NASHVILLE—Although country radio's love affair with oldies has been evident for the past two or three years, an increasing number of programmers have in recent months been relying on the tried and tested. In fact, a majority of country stations surveyed by Billboard admits to shading playlists as much as 70/30 in favor of oldies.

One reason for the shift from present to past stems from heated competition in major markets, with former ratings giants struggling to maintain identity against new country formats, as well as intruder pop and AC stations readily programming crossover country music.

Another factor figuring lies in

(Continued on page 22)

ALL DRESSED UP with everyplace to go! David Roberts cuts more than an intriguing sartorial stance with his debut album ALL DRESSED UP (E1 60127). The album belts a gentleman of class, style and musical heritage such as David Roberts Esq. with production from Greg Mathieson & Jay Graydon lovely tailored to a grand design. Contains the single "Boys Of Autumn" (69383) on Elektra Records & Cassettes. (Advertisement)

-Inside Billboard-

- **BLACK RADIO** continues to benefit from Arbitron's Differential Survey Treatment. The new measurement system is thought responsible for the format's spring listenership gains in Detroit and Chicago. Page 66

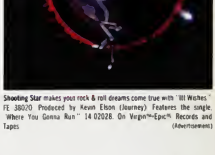
- **RECORD RENTAL** is the subject of a NARM survey of its retail and wholesale membership to determine how widespread is the practice. The information will be used as part of lobbying efforts in Congress against the first-sale doctrine. Page 3.

- **RETAIL EXPERIMENTATION** in Kansas City sees a classical record outlet dovetailing with two non-music dealers to create a "department store for the arts." Page 20.

- **URBAN CONTEMPORARY** programmers, notably in New York, are facing the tricky business of determining the "burnout" factor of playlisted material. It's keyed to the active nature of the format's listeners. Page 3

- **WHOLESALER DISCOUNTS**, thought to be around 10%, are being offered by Motown Records on its frontline and midline product. The label hopes that the savings will be passed on to the consumer. Page 3.

- **INDIE LABELS** continue to profit from sales of rap records, even though the genre may have peaked commercially. Helping the product exposure are urban contemporary radio formats across the nation. Page 6



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Foreground Firm Boosts Label Links

LOS ANGELES—Record companies are getting an added boost in ancillary product exposure through a new cross-merchandising thrust behind one of the leading foreground music suppliers, Audio Environments, Inc.

The Seattle-based AEI, claimed to be the largest U.S. foreground music concern, seeks to buttress recent expansion moves into new service locations through a new emphasis on special tie-ins between its label suppliers and the retail businesses that utilize AEI's taped music programs.

Plans range from specially taped programs and interviews with recording acts for airlines' inflight audio programs to print advertising, posters, LP and T-shirt giveaways and contests.

That blueprint mirrors labels' greater receptivity to foreground services as an adjunct to traditional product promotion via radio and retail. To shepherd that heightened activity, AEI has recently expanded its offices here and brought aboard Ellen Neitlich, a former RSO Records staffer, as director of promotions.

Neitlich notes that AEI's primary base of 7,000 retail clients, comprised largely of restaurants, hotels and fashion centers, has been augmented since January by the company's move into a special dental offices programming venture via its NovaTone subsidiary. AEI has also entered the inflight programming race, and now services Continental Airlines, Air France, Finnair, South African Airways, Aloha Airlines and Japan Airlines after two years in that market.

That spreading universe of clients and the corresponding widening of AEI's reach to consumers has prompted the move into more visible promotion. Neitlich sees the move into cross-merchandising as a natural one, citing a current tie-in with Arista via AEI's Wild West clothing store service arrangement as indicative of the trend.

The campaign includes current product by four label acts, Air Supply, Melissa Manchester, Haircut 100 and Alan Parsons, and encompasses a contest offering Panasonic home stereo systems and personal cassette players, with accompanying gifts of Arista LPs or tapes; Air Supply concert tickets; gift certificates redeemable at Wild West stores and Arista albums.

A further tie with Music Plus record/tape outlets here utilizes coupons, given away in the Wild West locations, that enable patrons to get

(Continued on page 8)

PLATINUM SPRINGFIELD—RCA's Joe Mansfield, right, presents Rick Springfield with a platinum album for "Success Hasn't Spoiled Me Yet" at a reception at the Russian Tea Room following Springfield's three sell-out performances at Carnegie Hall. Watching the presentation are, from left, RCA's Bill McGathy and Springfield's manager Joe Gottfried.

Motown Sales Plan Aims At Retail Price Rollback

By SAM SUTHERLAND

LOS ANGELES—Motown Records is launching a major summer sales program aimed at rolling back retail prices on its tapes and disks.

Although several major branch-distributed labels have recently restored discounts and dating to key new releases, Motown's program, outlined last week by label president Jay Lasker, proves more far-reaching. Included in the push is the entire current Motown catalog as well as its successful $5.98 list midline series.

Another rarity for Motown, invoice dating, is also being tendered, along with extensive in-store merchandising support and an advertising program encompassing special allowances and multi-media spots and layouts created by the label.

Lasker himself declined a breakdown of distributor prices and demurred as well at specifying the discount, beyond noting that Motown's largest recent discounts seldom reached 5%, while the new push would build in "more than double" that break to its customers.

Distribution sources confirm the discount is a 10% reduction, a move one Motown distributor confided "hasn't been offered by them in years."

Lasker claims dealers will thus be able to offer shelf prices as low as $5.50 on $8.98 list titles, and between $3.50 and $3.75 on Motown's midline catalog.

He concedes that distributors and their customers will control whether the full savings are passed along to consumers. But he points out that Motown's array of in-store display posters will buttress such a follow-through by alluding to price. Thus, a generic midline poster touts the hit acts represented in that series as priced at less than $4, while a separate design prepared for current frontline hits by acts like the Dazz Band and Rick James at less than $6.

Noting that many accounts have already been forced by wholesale hikes to push their shelf prices "closer to list than they've been since discounting really got started," Lasker asserts Motown is hoping to generate enough consumer response to prompt a broader trend toward lower prices.

The decision to add dating, which Motown has long avoided, is another direct response to the economy, the veteran record/tape marketer adds. "Dating means more now than it did five years ago," ad-

(Continued on page 74)

NEW VIDGAME PACT

CBS Distributing ColecoVision

LOS ANGELES—CBS, in another major move in the video game area, is becoming the exclusive foreign distributor of the ColecoVision video game system and cartridges. The agreement does not extend to Canada or Japan.

Gabriel Industries, a division of the CBS/Columbia Group, and CBS Records International, a division of the CBS/Records Group, will market ColecoVision.

The five-year agreement also calls for CBS to become the exclusive foreign distributor for videogame cartridges developed by Coleco for the Atari Video Computer System and Mattel Intellivision videogame systems. Again, Japan and Canada are not included.

Coleco is also being sublicensed to program and market home video and computer cartridges licensed by CBS from the Bally Manufacturing Company for the ColecoVision system on a worldwide basis.

PRIME CONCERN

'Burnout' Factor Hits Urban Contemporary

By LEO SACKS

NEW YORK—As urban contemporary continues to demonstrate dynamic growth in the radio marketplace, the format's programmers are facing the tricky business of determining the "burnout" factor of playlisted material.

"It's like walking a tightrope, especially for a station that strives for a cross-section of listeners," states Michael Ellis, music director for urban WKTU-FM, the market leader in New York with a 6.2 share in the spring Arbitron report.

Ellis, one of several key music directors surveyed by Billboard, notes that in programming for more than two million people each week, "It's hard to please every taste, of course. The goal is to reach a compromise, a sort of happy medium, on the frequency with which you program a given record."

He acknowledges that because most urban contemporary listeners actively support the record industry as consumers, the format, generally speaking, swallows records faster than others.

"Active listeners tend to burn out on a record faster than passive listeners who don't buy records or go to shows and use the station for background music," he maintains. "And that has a lot to do with age."

Barry Mayo, music director for WRKS-FM, which posted a 5.9 share of the market, confirms the difficulty of programming a station whose appeal touches white, black and Hispanic listening bases. "Burnout would be a lot easier to perceive if we were programming for a specific group," he notes. "That way you could isolate what your audience is getting tired of. But I'm dealing with three ethnic groups that like to hear records programmed three different ways."

Unlike Ellis, who feels that it's unfair to generalize which group burns out on records faster, Mayo says "the trick is to find a way to play music that's hip enough for blacks and yet hit-oriented enough for whites. You tend to see burnout among blacks first because their awareness of new music is generally higher than Latins and whites. Yet, tracking a record for a set period of time isn't really valid because people grasp

(Continued on page 22)

WB To Open London Office

NEW YORK—Warner Bros. Records will open an office in London on Oct. 1 to oversee the marketing and promotion of the label's acts in Europe.

The operation will be headed by Ken Kushnick, currently executive vice president of Sire Records, who says he will be "on the job" in September. As director of international operations for Warner Bros., he says he will formulate strategies with its affiliated companies in Europe for acts signed to the label, as well as to Bearsville, Sire and Reprise, in the U.S. He will also work with Burbank's a&r department for artist acquisitions.

Kushnick will report to Warner chairman Mo Ostin and the label's vice president of international operations, Tom Ruffino, who was on vacation in Hawaii last week and unavailable for comment on the creation of the London office.

Phil Rose, executive vice president of WEA International, feels the move strengthens the company's Eu-

(Continued on page 12)

FOR LOBBYING EFFORT

NARM Gathering Data On Disk Rental Penetration

By IRV LICHTMAN

NEW YORK—NARM is in the midst of an information-gathering survey of its retail/wholesaling membership to determine the penetration of audio recording rental shops.

The trade association's regular membership is being asked to fill out business reply cards, which are being received along with the July issue of the group's Sounding Board house organ.

According to Joe Cohen, NARM executive vice president, replies received will be pooled with information from the RIAA and the "Save America's Music" coalition as part of a lobbying effort to legislate against the principle of the first-sale doctrine, which gives retailers rights to rent product after it is purchased. House/Senate amendments call for manufacturer control of rentals, along with a royalty from blank tape and hardware sales. About a month ago, the RIAA began surveying its manufacturer membership on the rental issue.

Cohen says NARM's survey is the result of "input on the street level where we're being told that each day a few more rental shops are opening" and that such outlets are renting the top 50 or 100 albums in hopes of making a "40% profit on blank tapes." "These shops are generally in other product areas, so they're a real threat to retailers who carry a broad inventory," adds Cohen.

The NARM/RIAA/"Save America's Music" campaign, Cohen declares, will generate greater publicity on the rental feature of the amendments, to which he says legislators have paid little attention.

In urging its "grass roots" membership to fill out the card, NARM's Sounding Board notes "all indications are that the plague of record rental stores is increasing at a steady pace," and that passage of the amendment would "effectively end the record rental disaster." Members are also urged to write to senators and congressmen who serve on the Senate Committee of Judiciary and the House Committee of Judiciary.

The green "Record Rental Store Report" asks for the rental store name, address, its approximate opening date and titles available for rent, whether it also sells albums and blank tapes and what promotions, if any, in rental/blank tape tie-ins.

In This Issue

CLASSIFIED MART ... 55, 56
COMMENTARY ... 16
COUNTRY ... 50
INTERNATIONAL ... 60
GOSPEL ... 38
JAZZ ... 37
PRO EQUIPMENT & SERVICES ... 40
RADIO ... 22
RETAILING ... 18
VENUES ... 45
VIDEO ... 34

FEATURES
Chartbeat ... 6
Executive Turntable ... 4
Industry Events ... 10
Inside Track ... 74
Lifelines ... 72
New LP & Tape Releases ... 18
New On The Charts ... 26, 53, 58
Rock n' Rolling ... 12
Stock Market Quotations ... 8
The Rhythm & The Blues ... 10
Vox Jox ... 22

CHARTS
Hot 100 ... 68
Top LPs & Tape ... 71, 73
Bubbling Under ... 72
Black Singles, LPs ... 58, 59
Country Singles, LPs ... 51, 53
Singles Radio Action ... 27, 28, 29, 30
Rock Albums/Top Tracks ... 32
Adult Contemporary Singles ... 33
Chart Breakouts ... 26
Boxscore ... 47
Hits Of The World ... 62
Videocassette, Rentals, Sales ... 35, 36
Disco/Dance Top 80 ... 49
Jazz LPs ... 37
Inspirational LPs ... 38

REVIEWS
Album Reviews ... 64
Singles Reviews ... 67

Teldec Offers DMM Process To Disk Labels

By MIKE HENNESSEY

BERLIN - Teldec is to make its direct metal mastering process (DMM) available to all interested record companies, for a onetime fee.

The system eliminates two stages from the manufacturing process by cutting direct from the master tape onto a copper-plated steel disk, and using this mother to produce the stamper

Most multinationals, including CBS, WEA, RCA, EMI and Ariola, have reportedly shown interest in DMM, said not only to produce better quality pressings, but also to keep manufacturing costs down

Earlier this month, Teldec managing director Gerhard Schulze revealed here that the process is being offered first to the multinationals for an undisclosed fixed payment, and later to smaller manufacturers for a smaller fee

Schulze claims DMM has three major advantages for the consumer over the conventional pressing process. "First of all, it provides exceptional sound transparency, secondly, it reduces surface noise by anything from *four to* six db and eliminates pops and clicks; and thirdly, it offers greater playing time by banishing pre- and post-groove echo, thus permitting tighter cutting."

As evidence of this, Schulze cites the newly released album by this year's Eurovision Song Contest winner, Jupiter artist Nicole. This DMM album has a total playing time of 61 minutes. According to Teldec technical director Horst Redlich, the DMM process can give up to 15% more playing time on an album.

Teldec released its first batch of 20

(Continued on page 40)

KEEPING UP WITH JONES—Yes, that's singer Tom Jones wearing a coat and tie after a recent L.A. Greek Theater performance. Greeting him backstage is former Supreme Mary Wilson.

RESPONSE TO 'GREEN PAPER'

BPI Takes Firm Stand On Taping, Piracy Questions

By PETER JONES

LONDON—The British Phonographic Industry submits that "technology has overtaken the law in the audio/visual field, and chaos has resulted" in an advance hint of its posture on the government's consultative document (Green Paper) on copyright law reform, published last year

And the BPI also notes that home taping is costing the local music industry close to 305 million pounds ($525 million at current exchange rates) in lost sales annually

The organization will unveil its detailed attitude to the government document in a week or so, but prefaces that by noting the U.K. Copyright Act is only 25 years old—"the product of another era." It continues, "In 1956, the cassette recorder had not even been invented."

The BPI calls for the government to treat copyright law reform and the introduction of a levy on blank cassettes and cassette recording equipment "as matters of urgency," and it expresses "grave concern" that the government is taking so long to come up with any kind of positive action.

The industry watchdog organization's submission points out that it is nine years since the Whitford Commission was set up to look into copyright matters and five years since it reported back.

Says BPI: "Furthermore, not only is the new legislation urgently needed to take account of existing technology, but new laws are also needed to cater for future technological developments such as the compact disk and cable and satellite television."

But on the problem of commercial piracy, there's an element of justifiable pride that "the BPI has achieved very considerable success through civil actions."

It adds, though: "The present maximum criminal penalty under the Copyright Act is woefully inadequate and a realistic level would be a fine of 50 pounds (around $85) for each infringing unit of product, plus/or two years imprisonment."

The BPI submission to the U.K. government refers to the tough new antipiracy laws that have been introduced in the U.S where pirates and

(Continued on page 60)

FBI Raids N.C. Locations

NEW YORK—Moving under the much tougher Piracy and Anticounterfeiting Amendment Act of 1982, the FBI two weeks ago simultaneously executed five search warrants on three premises and one vehicle owned by Robert Hill, and one location owned by Julian Clark Tutt in and around Kingston, N C

Seized were raw materials, manufacturing equipment, masters, finished product and business records involved in the manufacture and distribution of alleged counterfeit and pirated 8-tracks, cassettes and videotapes

Under the new law, pirates, including first offenders, face maximum penalties of five year imprisonment and/or fines up to $250,000.

In an unrelated action, George Lankford Powell Jr of Geotina Corp., G&J Music Inc., and Harpo's Records & Stuff in Minnesota was found guilty in a non-jury trial of charges of distribution and conspiracy to distribute bootleg recordings of Blondie and Bruce Springsteen

Powell was arrested in April following an FBI investigation

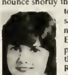
Executive Turntable

Record Companies

Dan Davis, an 18-year Capitol Records veteran, named to the new position of vice president of video marketing. He'll remain at the label's Los Angeles headquarters In his new capacity, Davis will be responsible for the sales and distribution of home computer video games software, music cassettes and feature films released by Thorn EMI Video Programming Enterprises. Davis was most recently vice president of Capitol's creative marketing areas Most of those areas will now report to **Bill Burks**, who's promoted to director of creative services, merchandising and advertising from his old post as art director for EMI America/Liberty Records. Davis plans to announce shortly the appointment of a national sales manager to handle Capitol's prerecorded video software, along with five regional sales representatives . . . **David Urso** has been named to the newly created post of vice president of promotion/singles for Elektra/Asylum in Los Angeles. Most recently, he was vice president of national promotion for Warner Bros. Prior to that, he was vice president and general manager for Planet Records, during which time E/A distributed the label. . . **Carl Michelakos** appointed regional director for the Southeast for MCA Distributing. Based in Atlanta, he will oversee the Atlanta, Miami and Charlotte regions. He was branch manager for MCA in Atlanta

Davis

Urso



Spencer

Cynthia Spencer named manager of press and publicity for RCA Records in Nashville. She was president of her own firm, Publicity Plus Productions in Dallas. Also at RCA in Nashville, **Margaret Mercer** appointed coordinator of merchandising and **Randy Lavigne** named advertising administrator. Both have been with the firm for more than a year . . . Pianist/composer **Les Hooper** joins Jazz Hounds Records in Los Angeles as musical director.

Publishing

Frank Davies named president of ATV Music Publishing of Canada in Toronto. He was president of Partisan Music Productions As part of the appointment, ATV will now administrate Partisan's contracts. . . **Jean Banks** upped to associate director of writer relations for BMI in New York. She has been with the organization for almost 10 years, serving most recently as executive assistant of writer relations.

Related Fields

John Hollands, previously chairman of the board of BSR, is the new president of Sony Tape Sales in New York . . . **Bob Cook** named vice president of sales for the Andre Blay Corp. in Northville, Mich. He was national sales manager for Electro-Voice. . . **Nick Smerigan** upped to vice president of Record Plant recording studios in Los Angeles. He was general manager. . . . At American Sound in Atlanta, **Peter Thomason** named general manager, **Jon Diamond** appointed regional sales manager, and **William Harris** named plant manager.

Murray Moore joins Visonik in Los Angeles as Western regional sales manager. He has been in regional manager positions for Fuji Photo Film and Jensen Sound Labs. . . . **Anne O'Malley** named director of station affiliates, network sales division for SyndiRep in Chicago. She held a similar post at the Production House. . . . **Robert Bukowsky** appointed senior vice president of sales and **Michael Koss** upped to director of marketing for Koss in Milwaukee Bukowsky was vice president of marketing and Koss was product manager.

Tony Mascia joins Malverne Distributors in New York as a buyer. He was Eastern regional division head of Fantasy Records. . . . **Gaynell Toler** joins the Rosebud Agency in San Francisco as office manager. She was marketing and promotions coordinator of Paradigm/Airstrip Records. . . . **Mickey Wallach** joins the Raleigh Group in New York as account representative. He held a similar position with Morton Wax & Associates.

ALL POINTS BULLETIN—Capitol group Missing Persons chat with MTV video jockey Mark Goodman, right, during an interview segment for the cable channel. Group members are, from left, Warren Cuccurullo, Dale and Terry Bozzio.

MCA Plans Video Price Move

Gene Giaquinto Discloses $39.95 'Collector's Choice'

By JIM McCULLAUGH

Gene Giaquinto is a 21-year veteran of MCA/Universal, having served in various finance, administration and sales posts. Two years ago he took over the helm as president of MCA Videocassette, Inc., when that division was formed. In addition, he is also president of Universal Pay Television. Giaquinto, as seventh in a series spotlighting leading executives in the video industry, speaks about the company's new pricing strategy, stepped-up marketing efforts, programming, video music and the impact of pay-per-view television on home video.

LOS ANGELES - MCA Videocassette, Inc., plans a bold new pricing move in the home video arena—the launch of the "Collector's Choice" series featuring strong moving feature film cassettes at a suggested list of $39 95

"We are going to try and stimulate the sales market," explains Gene Giaquinto, president of MCA Videocassette.

MCA's own most recent studies, adds Giaquinto, confirm that rental is still outdistancing sales by an 80/20 margin in the U.S. But MCA believes that 20% sales figure can grow

"We think this will smoke out those consumers who want to collect Naturally we want to see more of a sale market And these titles won't consist of slow moving or non-selling product We are putting real classics out there."

Among initial titles in the series are "Dracula" (the original), "Frankenstein" (the original), "My Little Chickadee," "All Quiet On The Western Front," "To Kill A Mockingbird," "Going My Way," "Holiday Inn," "Rooster Cogburn" and "The Wiz."

The "Reel Deal" will be the trade campaign introducing the "Collector's Choice" series.

For both the sale and rental market, MCA Videocassette is also preparing to greatly boost its marketing

(Continued on page 34)

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Count on Balance.

BEST NEW SONG... "'Slow Motion' is without question a multi-format home run. Balance's 'In For The Count' is Top-10 rock airplay material!"

Steve Smith,
The Album Network

BALANCE-"SLOW MOTION" b/w "UNDERCOVER MAN"-PORTRAIT- "...A mega-dose of raw guitar and shimmering keyboard electronics. An unqualified endorsement from us."

Bill Hard,
Friday Morning Quarterback

With their hit debut album and Top-20 single, "Breaking Away," Balance proved they're a band who packs a wallop. For nearly half a year "Balance" maintained steady airplay at over 110 key AOR stations. And their appearances with Hall & Oates, Rossington-Collins and others, brought these top-ranked contenders to the attention of thousands more.

"In For The Count" is the name of their new album. It contains the kind of soaring rock and roll that continues to break the scale wherever it's heard. AOR already knows the 12" sampler of "Slow Motion" and "Undercover Man."

And now you can experience "In For The Count" in all its amazing entirety.

"IN FOR THE COUNT," FEATURING THE SINGLE, "SLOW MOTION." BALANCE. ON PORTRAIT RECORDS AND TAPES.

Indies Keep Rap Product Popping

Despite Sales Slowdown, Genre Maintains Steady Profile

By LEO SACKS

NEW YORK—Rap record sales in the U.S. appear to be well below what they were in 1980, when the idiom reached a commercial peak with "Rapper's Delight" by the Sugar Hill Gang. But the movement, buoyed by a steady stream of independent releases, shows little sign of disappearing.

The recent success of "Planet Rock" by the Soul Sonic Force and "The Bubble Bunch" by Jimmy Spicer, coupled with strong new releases by the Sugar Hill Gang and Grandmaster Flash with the Furious Five, points to the fact that interest among young adults continues to thrive in urban markets across the nation

Prism Pact

NEW YORK. Prism Records has licensed Barclay Records of France to release Tina Fabrik's "Non Stop" single. Deal covers France, Monaco and Andora.

Major labels, of course, conceded the marketplace to independent companies long ago, unable to match their reach for the street population and ability to break new releases in clubs, stores and through word of mouth. Yet support for the medium varies from market to market, a Billboard survey has shown.

"I'd like to say rap is dead, but new records keep sneaking through," says Joe Tamburro, program/music director for WDAS-FM Philadelphia, who feels that the genre offends the adult listener. "To me, they represent quick burnout." However, he notes that "I'd be a fool to think I could stop them, because you can't. They're unstoppable."

"Rappers and indies have a lot in common—they're both survivors," says Juhan Wright, the WRBD-FM Fort Lauderdale music director who calls himself "Dr 1." Everyone in the industry has been predicting its demise. But I think that notice is a bit premature."

He points to the "mileage" he is getting from "The Lover In You" by the Gang and "The Message" by Grandmaster Flash. The former incorporates a dance-rock melody composed by Pete Wingfield, whose distinctive vibraslap parts recall the swirling pop impressions of "It's Good To Be The King," which he wrote for Mel Brooks. "The Message," on the other hand, has none of the Gang's mellifluous vocals. In-

(Continued on page 59)

New Pressing, Distribution Pacts For CBS

NEW YORK—CBS Records is expected to conclude at least three pressing and distribution arrangements within 30 days.

Cal Roberts, senior vice president of operations/manufacturing for the company, expects to bring at least two of the labels "on board" next month. He says that the companies represent "diverse musical interests" and are based in different parts of the country. "One will have some black product, the other will specialize in AOR."

CBS, which launched the p&d concept in 1980, currently has arrangements with Boiling Pumpkin, WhiOT, Handshake, Hammond, Finesse and Houston Connection, the newest addition headed by Harvey Lyons and Jim Stewart. At one time, Roberts notes that CBS was providing manufacturing and distribution support to as many as 10 companies, including the Boardwalk label, with whom he says "we agreed to disagree." More recently, he says CBS let its contract with LAX Records expire.

Roberts is enthused about the p&d climate in view of the success of Frank Zappa's "Valley Girl" album on Barking Pumpkin. "Right now, it's the biggest-selling record of the year for us, and with a 12-inch coming it's still got some more mileage left," he feels. "So I think the picture is very bright."

He suggests that more labels explore p&d opportunities, and that the success of the Zappa record supports his point. "Until now, Frank was never perceived as a hit artist. But the label decided when to release the record, how to promote it, and it took off. And that's what p&d is all about—having the freedom to control and promote product that you don't always have in an associated label context."

NAIRD Sets Chicago Meet

NEW YORK—The 11th annual convention of NAIRD, the association of independent distributors and manufacturers, will be held next year in Chicago, after two straight meets in Philadelphia.

Chairman Jerry Richman of Richman Brothers Record Distributors says specific dates are yet to be determined, but he expects a time frame similar to its most recent conventions, around Memorial Day. The 1983 NAIRD convention address for information is Richman Bros. Records, 6935 Airport Highway Land, Pennsauken, N.J. 08109.

AMERICAN SUPERGROUP—LEAD GUITARIST

American Supergroup looking for heavy metal lead guitarist. Next major U.S. arena tour to begin this summer. Must be outstanding onstage performer, tall (6 ft. range), long hair, and must sing and write. Professionals only to respond. Please send tape, photo, and resume to:

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Chartbeat

Asia Not Minor On Debut; Metheny: U.S. Stands Pat

By PAUL GREIN

Asia's debut album on Geffen Records holds at No. 1 for the seventh week, topping the **Gu-Go**'s six-week champ "Beauty & The Beat" (IRS) to become the longest-running No 1 album so far this year and the longest-running No. 1 debut album since **"The Monkees"** spent 13 weeks on top in 1966-67.

That first Monkees album, which featured the No. 1 single "Last Train To Clarksville," tallied more weeks at No. 1 than any other debut album by a music (read: non comedy) act in the rock era.

Next in line are **the Beatles**, whose 1964 Capitol opus, "Meet The Beatles," was No. 1 for 11 weeks. **"Elvis Presley"** on **RCA** held the top spot for 10 weeks in 1956, while **"Peter, Paul & Mary"** on Warner was No 1 for seven weeks in 1962-63.

A few other debut albums in the rock era have matched the "Asia" mark of seven or more weeks at No. 1 but we're sticking here to the acts that went on to have staying power. We can't work **"The Singing Nun"** and "Sing Along With **Mitch**" into *every* column.

* *

Jazz Quiz. Two artists so far in the '80s have hit No. 1 on Billboard's jazz chart three times. One of them is **Grover Washington Jr**. Is the other A) **Spyro Gyra**, B) **Al Jarreau**, C) **George Benson**, or D) **Pat Metheny?**

If you chose "D," move to the front of the class. Spyro Gyra, Jarreau and Benson have each topped the jazz chart twice in the past 2½ years, but Metheny has scored three times. The Metheny Group's "Offramp" (ECM/Warner) holds at No. 1 for the sixth week, following 1980's "American Garage" and last year's "As Falls Wichita So Falls Wichita Falls," a collaboration with **Lyle Mays**.

With Metheny's success, WEA has now been No. 1 on Billboard's jazz chart for 36 consecutive weeks. And the corporation has topped the jazz survey for all but nine weeks in the past two years. That streak may well continue. **David Sanborn's** Warner Bros. album "As We Speak" enters the chart this week at number four. Sanborn's "Voyeur" was No. 1 jazz a year ago.

(Continued on page 72)

'Physical' Is Censored In South Africa

By SUZANNE BRENNER

JOHANNESBURG — Olivia Newton-John's "Physical" has been censored by the South African Broadcasting Corp (SABC) on the eve of her concert at Bophuthatswana's Sun City Superbowl, 100 miles outside Johannesburg. Her week-long series of shows begins July 23.

The recording, which initially received SABC airplay, was withdrawn shortly after release without explanation, but has since been reinstated on the airwaves with the omission of the verse ending *"There's nothing left to talk about/ Unless it's horizontally."*

A television special screening prior to Newton-John's arrival has been similarly treated. It is thought that EMI succeeded in resolving the problem by suggesting to SABC that

(Continued on page 60)

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AEI CROSS-MERCHANDISES

Foreground Firm In Label Tie-Ins

• *Continued from page 3*

an extra $1 off the price of Arista disks and tapes.

"This whole concept really just started as of January, but it's clearly one of the best areas we could move in," says Neitlich of the cross-merchandising ploy. By servicing its clientele with added promotional coordination, AEI reaps better client relations while improving its access to foreground music licenses

The nature of the locations serviced may dictate how a promotion is handled In the Wild West/Arista plan, for example, Neitlich notes that the coupling of soft rock acts like Air Supply with the more youthful pop/rock of Haircut 100 stems from research into the clothing chain's walk in business "The clientele consists largely of kids," she reports, "but many of them come in with their moms So we wanted to insure that the promotion would appeal to both groups"

A second line of promotion involves giveaways and contests to employes of the client stores To maximize instore support for its programs and encourage the development of related merchandising plugging AEI's service, recent key projects have singled out albums like "Reel Music," the anthology of Beatles movie music on Capitol, and announced the special contests via AEI's monthly newsletters to Nova-Tone and AEI clients

The Capitol Beatles push, for example, awarded free albums and a grand prize of a Panasonic home video recorder

Since January, the firm has added special celebrity-hosted programs to its inflight audio channels First was Rupert Holmes, plugging his first album for Elektra/Asylum, via AEI's Continental Airlines service The Continental show has since seen Chubby Checker as featured channel host, plugging his MCA album, and current feature Al Jarreau Each promotion has included ad or editorial layouts in the airline's inflight magazine touting the guest host and his album, and LP giveaways have been used to further plug the artists involved.

"The problem with the airlines is that there's a production lag between when the tapes are made and the copy tapes begin programming on the flights," says Neitlich "That means it will take perhaps a month or two to get an artist into those systems, so we can't function as a preliminary promotional area For that reason, we need record companies to cooperate closely when staging such a tie-in"

In the case of Rupert Holmes and Chubby Checker, early planning allowed AEI to have those artists on (and in) the air concurrent with the initial weeks in release for their new albums.

Neitlich estimates AEI's total average listening audience at 2 9 million listeners daily, and with plans to spend as much as $200,000 this year to promote its programs, AEI's high marks with its label associates are understandable Existing licensing agreements with Warner Communications' Warner Special Products division, A&M, Arista, Capitol and RCA, among others, find such firms' executives willing to comment favorably about the value of such ancillary exposure a check with several marketers quoted in an AEI handout confirmed that their participation was willing and enthusiastic

That growth leads Neitlich to project the development of additional ties to radio, and to envision the day when foreground services' importance can command more direct artist participation via instore appearances at client outlets

SAM SUTHERLAND

ASCAP, BMI Payments Boost PRS 1981 Revenues

By PETER JONES

LONDON–The U S. performing rights groups ASCAP and BMI were, together, the biggest overseas contributors to the Performing Right Society's total revenue of 46 9 million pounds (roughly $80.66 million) for the year ended Dec 31, 1981.

The PRS gross income for the year represented a 19% increase over that for the previous year. Also up by 19% were gross licensing collections in Great Britain and Ireland, at 31 9 million pounds, or $54 8 million, taking an exchange rate of $1 72 against the pound sterling.

With a combined total of 3 9 million pounds ($6 7 million), the U S societies' contribution showed a 39% increase on the 1980 figure of 2.8 million pounds ($4.81 million).

Next in order were receipts from SACEM in France of 1 5 million pounds ($2.58 million). GEMA in West Germany of 1 1 million pounds ($1 9 million), CAPAC and PROCAM in Canada of 700,000 pounds ($1 2 million), APRA in Australasia (600,000 pounds or $1 03 million) and the Netherlands society BUMA, with 500,000 pounds or $860,000.

Once again, the largest overall source of income for PRS was British and Irish radio and television, the 1981 figure reaching 19 million pounds ($36.68 million), or 40% of the total gross income Public performance in Britain and Ireland accounted for 28% of the total, at 12 9 million pounds ($22 18 million), and PRS investments brought 2 6 million pounds ($4 47 million), or 6% of the total.

Surplus of revenue over costs for

(Continued on page 60)

Arab Pirates Sentenced For Felony Theft

NEW YORK Three Chicago men, convicted of one count each of felony theft in the pirating of Arabic recordings, have been sentenced by Cook County Circuit Court Judge Roger J Kiley

Salem Arsham Zakarian received 30 months felony probation, one day a month in jail for a year, $5 000 in fines, and restitution of $10,000 to be paid to Thomas Eiggins of Ninevah Records, the victim of the unauthorized manufacture and sale

Wahi Karahit, a sales clerk of the Zakarian Tapes and Records store, got 30 months probation and a $1,000 fine Faried Saba, who worked at Alia Imports record store, did not appear at the sentencing and a warrant has been issued for his arrest

The legal action follows raids in December by the Chicago Police Dept financial investigator's unit where 780 000 pirate labels, 2,500 pirate tapes, and 1,550 master tapes, and various duplicating equipment

Market Quotations

As of closing July 8, 1982

Annual High	Annual Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
9/16	13/16	Altec Corporation	–	18	9/16	9/16	9/16	Unch
38⅝	26¼	ABC	6	1826	38¼	37	38¼	+ ⅝
35⅝	25⅝	American Can	8	235	29⅝	28¼	29⅝	+ ⅛
7	4	Automatic Radio	5	18	6½	6⅝	6⅝	– ¼
47½	33⅝	CBS	5	449	36⅝	36	36⅝	+ ⅝
7⅛	6	Craig Corporation	21	62	6⅛	6⅛	6⅛	Unch
59¼	47	Disney Walt	17	2581	56⅝	55	56⅝	+ ¼
4	2⅝	Electrosound Group	—	–	–	—	2¼	Unch
7⅛	3⅝	Filmways Inc	—	168	6⅞	6⅝	6⅞	Unch
17	12¼	Gulf + Western	3	1601	12⅜	12⅛	12⅛	– ¼
15½	10⅛	Handleman	6	26	12⅝	12⅝	12⅝	Unch
8⅛	1⅝	Integrity Entertainment	4	8	2	2	2	Unch
7	4⅝	K-tel	7	–	–	–	4⅝	Unch
58	36	Matsushita Electronics	7	152	37½	36⅝	37½	– ⅛
63⅝	36	MCA	15	1761	58⅝	57⅛	58½	+ ¼
57⅝	48⅝	3M	8	1575	52½	51½	52⅛	+ ⅛
65⅝	48	Motorola	11	1996	61⅛	60	61⅛	+ ⅛
40½	30	North American Phillips	4	1025	36¼	34	34⅝	– 1⅝
10⅝	6⅝	Orrox Corporation	—	41	8⅝	8⅛	8⅛	Unch
16⅝	10⅝	Pioneer Electronics	17	2	11⅛	11⅛	11⅛	– ⅝
23⅝	15⅝	RCA	8	3318	17½	15⅞	17⅝	+ ⅝
16	12	Sony	8	9084	12⅛	11⅝	11⅞	– ⅝
39¼	22⅝	Storer Broadcasting	13	253	27⅝	27⅛	27⅝	+ ¼
3⅝	2	Superscope	—	12	2⅝	2⅝	2⅝	– ⅛
34¾	27⅛	Taft Broadcasting	8	174	31⅝	31⅝	31⅝	+ ⅝
63¼	43⅝	Warner Communications	11	3707	46⅝	44	46½	+ 2⅝

OVER THE COUNTER	Sales	Bid	Ask
Abkco	–	½	1⅝
Certron Corp	6	15/16	1
Data Packaging	4	6	6½
Josephson Int'l	11	8	9⅝
Koss Corp	40	3½	3⅝

OVER THE COUNTER	Sales	Bid	Ask
Kustom Elec	–	1½	1⅝
Recoton	–	3	3⅝
Reeves Comm	318	27⅝	28
Schwartz Brothers	–	2¼	2⅝

Over-the-Counter prices shown may or may not represent actual transactions Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation The above information contributed to Billboard by Douglas J Vollmer Associate Vice President Los Angeles region, Dean Witter Reynolds Inc 4001 West Alameda, Suite 100 Toluca Lake, Burbank, California 91505 (213) 841-3761, member of the New York Stock Exchange Inc

See Settlement In 'Exorcist' Suit

NEW YORK An out-of-court settlement is pending in litigation here involving a music publisher's contention that the use of a copyright in a videocassette version of a feature film was an infringement.

Virgin Music of London had declared Warner Bros Pictures an infringer when it released the videotape of the hit film "The Exorcist," in 1980 The film's main theme was Virgin's copyright, "Tubular Bells." Warners, in a suit filed last September in U S. District Court against Virgin, claimed otherwise. But, on June 29, Judge Whitman Knapp issued a suspense order citing that the case has been settled and that parties in the action were "awaiting execution of a settlement agreement."

Terms of the proposed settlement could not be obtained

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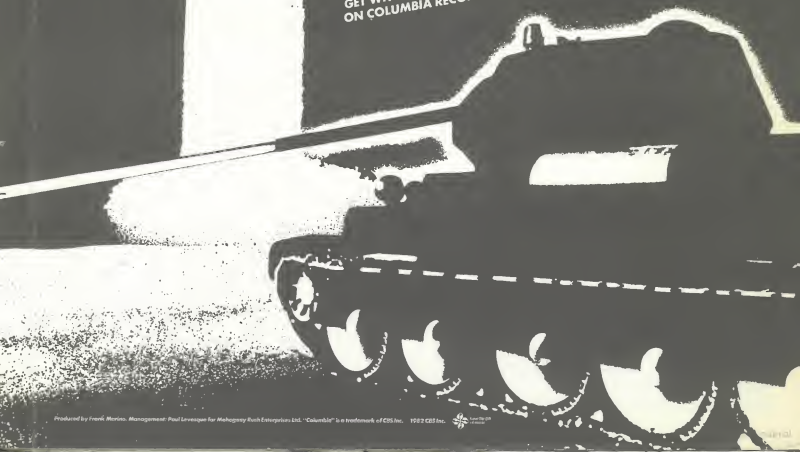

Produced by Frank Marino. Management: Paul Levesque for Mahogany Rush Enterprises Ltd. "Columbia" is a trademark of CBS Inc. ©1982 CBS Inc.

Backstreet Viewing Video As Crucial For Swingers

By PAUL GREIN

LOS ANGELES—Backstreet Records is looking to video as an alternative to costly tours and tight radio playlists in its efforts to break the Swingers, a top-charting Australian band.

Four songs from the group's "Counting The Beat" album form the basis of a half-hour video which Backstreet has circulated to 30 video and dance clubs in addition to MTV and a variety of television programs.

Tom Atencio, Backstreet's director of product development, says the decision to put the primary promotional thrust behind the video was based on the nature of the group's music.

"We realized this probably wasn't going to be an instant pop smash like Air Supply and that it would be difficult to market, but felt we couldn't turn our backs on it either."

Atencio says the label bedad album, which was remixed for the American market by Split Enz producer David Tickle, for eight months, waiting for the climate for new music to improve. Given the current success of the Go-Go's, the Human League and Soft Cell, among others, he feels confident that it has.

The videos were storyboarded by the Swingers' musical honcho Phil Judd and directed by Susan Davis, a noted Australian documentarian and film maker. The four songs on the video—"Counting The Beat," "It Ain't What You Dance," "More" and "One Track Mind"—combine with a fifth, "One Good Reason," which is an excerpt from an Australian film "Star Struck," directed by Gillian Armstrong.

Atencio says the early breakout markets on the video are New York, Boston and L.A., all traditional new music strongholds, and Seattle "Seattle's not usually thought of as a breakout market," Atencio says, "but it makes sense because of the club scene there."

The video is being made available to MTV Monday (12), which will give it its first broad national exposure. Atencio says he held off on supplying the video to MTV until after the album's release July 1 so he wouldn't lose record sales of intrigued viewers.

But the video was serviced to rock clubs and other venues that play videos the first week of June, three weeks in front of the album's release. It was initially serviced to clubs by Ed Steinberg, who runs Rockamerica, a key video service.

FEELING GOOD—Roy Ayers, left, chats with PolyGram executives Harry Losk, center, and Rob Singer following his recent appearance at the Bottom Line in New York.

The Rhythm & The Blues

Troutman Brothers Are Building For Tomorrow

By NELSON GEORGE

Anyone who has heard Zapp's single, "Dance Floor," knows that the men who made "More Bounce To The Ounce" can still build excitement on the (yes) dance floor.

But this Dayton, Ohio band has more on its mind than boogie madness. The four Troutman brothers who form the core of Zapp are building something quite substantial in their Midwestern hometown. In fact, they are building homes.

"Early in our careers, well before we had started recording for Warner Bros., we had made a commitment to give something back from our music to our fans," says Larry Troutman. "We'd been working for years as a club act, playing way over 300 times a year, and had always been enthusiastically supported wherever we played. When 'Bounce' hit, we had the capital to give something back and thought what was the biggest need in the black community. Housing was the answer.

"So we started acquiring condemned property in the black community in Dayton and totally re-did it, selling the houses for only $1,000 more than we put into them. We didn't just rehabilitate them, but had them totally restructured so that they are as good as any in the city. This was in areas that had seen no new building in 10 to 15 years. So far, we have rehabilitated 35 homes and are now acquiring empty lots where we can build from scratch."

Troutman Constructions employs (including subcontractors) "50 or more people at any given time," says Larry. "With each carpenter, we have two apprentices, both of whom are black. There aren't many blacks with experience in the building trades, so we're hoping the apprentices will one day be able to move on up the ladder." A fifth Troutman brother runs the construction business when the others are involved with their musical career.

Are the Troutmans making a profit? "No way, man," says Larry

(Continued on page 59)

Knockouts Get Marketing Push

NEW YORK—Coinciding with the current tour by Franke and the Knockouts and with the release of their "Below The Belt" LP, RCA and Millennium Records have launched a marketing plan emphasizing in-store play and visibility.

RCA has provided merchandising materials, including posters, header cards, ad mats, and mmus. To encourage accounts, "Below The Belt" promotional campaign has been mounted. Awards will be presented to store managers and merchandisers of both chain and local retail outlets involved in the promotion.

QUIET TIME—Juice Newton chats with "Today" show host Chris Wallace preceding a video clip of her latest single, "Love's Been A Little Bit Hard On Me." Newton is currently on a national tour promoting her new Capitol album.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

July 9-25, **Montreux Jazz Festival**, Montreux, Switzerland.

July 14-16, **Country Music Assn.** board meeting, Wilson Lodge/Oglebay, Wheeling, W Va.

July 15, **City of Hope** dinner honoring **Quincy Jones**, Beverly Hilton Hotel, Beverly Hills

July 15-18, **Pori Jazz Festival**, Pori, Finland.

July 16-18, **North Sea Jazz Festival**, The Hague, Holland.

July 17-18, **Jamboree In The Hills**, Wheeling, W Va.

July 17-21, **International Assn. of Auditorium Managers And Trade Show**, Hyatt Regency/Milwaukee Exposition Conference Center And Arena, Milwaukee.

July 19-20, Third annual **New Music Seminar**, Sheraton Centre Hotel, New York.

July 25-27, **Midwest Music Exchange**, Bismarck Hotel, Chicago.

Aug. 1-3, **Gospel Radio Conference**, Holiday Inn, Estes Park, Colo.

Aug 1-7, **Christian Artists' Music Seminar In The Rockies**, Estes Park, Colo.

Aug 8-12, **Record Bar's** annual managers convention, Marriott Hotel, Hilton Head.

Aug 29-31, **VSDA** conference, Fairmont Hotel, Dallas.

Aug. 29-Sept. 1, **National Assn. of Broadcasters** radio programming conference, Hyatt Regency, New Orleans, La.

Sept. 8-11, **Billboard Talent Forum**, Newport Beach, Calif.

Sept. 12-15, **National Radio Broadcasters Assn.** annual convention, MGM Grand Hotel, Reno, Nev

Sept. 18-26, **Georgia Music Week** Atlanta.

Sept. 17-19, **Monterey Jazz Festival**, Monterey County Fairgrounds, Monterey, Calif.

Sept. 30-Oct. 4, Eighth annual **Musexpo** '82, Sheraton Bal Harbour, Bal Harbour, Fla.

Sept 30-Oct. 4, **Videxpo** '82, Sheraton Bal Harbour, Bal Harbour, Fla

Oct. 8-11, **Country Music Talent Buyers** seminar, Hyatt Regency, Nashville.

Oct. 11, **Country Music Assn.** tv awards show, Grand Ole Opry, Nashville.

Oct. 12-16, **Grand Ole Opry** birthday celebration, Opryland, Nashville

Oct. 15-20, **VIDCOM**, Cannes.

Oct. 28-31, **Neewollah International Festival**, Independence, Kan.

Oct. 29-21, **Yamaha World Popular Song Festival**, Tokyo.

Nov. 9-12, **ABC Radio Networks** affiliates board meeting, Sheraton Plaza, Palm Springs.

Nov. 13-15, **NCTA** national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.

Nov. 17-19, **Western Cable Show**, Anaheim Convention Center, Anaheim, Calif.

Nov 18-21, Billboard's **Video Entertainment/Music Conference**, New York.

Nov. 18-20, **Amusement & Music Operators Assn.** (AMOA), Hyatt Regency, Chicago.

April 30, **T. J. Martell** Foundation for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Center, New York.

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MAINSTREAM VISIBILITY SOUGHT

Faulty Products: IRS Indie Option

By SAM SUTHERLAND

LOS ANGELES: An unusual twin distribution capability, a growing array of special label and title distribution pacts and relative autonomy in its dealings with associates at both A&M Records and IRS are among the "secret weapons" in the operation of Faulty Products.

Although new wave-influenced labels have popped up in major label alliances elsewhere and similar avant-garde rock product has emanated from firms like Stiff/America and JEM Distributors, Faulty, started as a spinoff of Miles Copeland's original International Record Syndicate (IRS) operation, now represents a long list of acts and a variety of different regional and local rock imprints.

Yet, because of the rapid rise for IRS and its early involvement in Faulty's direction, confusion persists over the distinction between the two companies. In fact, Faulty is anything but a shadow firm helmed by the same personnel. Operating its own La Brea Avenue offices several blocks south of the A&M lot where IRS is based, Faulty's compact staff is now aiming to reinforce its underground market clout with higher visibility in the mainstream trade.

"Everything on IRS, with a few exceptions on Faulty itself, goes through RCA and A&M," explains John Guarnieri, who joined Faulty when it was a fledgling operation in the US and is now one of its marketing chiefs.

"We're real fortunate in our dealing with A&M in that we have real freedom. Most other label associations, like Virgin's with CBS, for example, have the major retaining a right of first refusal over what product can be released. We're not consulted like that here, which means we can still work in a manner that A&M doesn't want to be involved."

Thus, such provocative acts as the Dead Kennedys, offered through IRS to A&M but found unacceptable, can be worked directly by Faulty.

Working through independent distributors, Guarnieri and promotion chief Mark Cope admits there's still some resistance to the more esoteric regional rock product they often handle, yet even with those problems, the underground for new rock is a measurable one. In fact, notes Cope, many of the bands' reliance on regional audiences via club and concert dates provides Faulty with a handle on initial sales, as well as a guideline in projecting the viability of a prospective signing.

To Guarnieri's observation that bands require "a credible following" before Faulty can enter the picture, Cope adds the recent case of the Circle Jerks, a radical Los Angeles punk band. "With the Circle Jerks, it was obvious they already had a following here," notes Cope. "Now we're finding that they have one elsewhere, largely on word of mouth." That reputation translated to sales of 20,000 units during the LP's first four weeks in distribution alone.

If those numbers are still modest for majors, Guarnieri and Cope agree that Faulty's small staff and budget-conscious methods make the scale of economies work favorably when entering such a sales level. "We can be successful selling as few as 5,000 records," says Cope, noting that certain acts like the Dead Ken-

(Continued on page 72)

Billboard photo by Chuck Pulin

GUEST GIG—Singer/guitarist Ian Hunter joins Al Kooper, playing keyboards, onstage at Traa in New York, during Kooper's recent appearance at the showcase club.

Joe Dixon Heads Memphis NARAS

MEMPHIS: Joe Dixon producer/engineer for the Wm B Tanner Co, is the new president of the local NARAS chapter. Dixon has served the chapter as secretary and vice president and was coordinator of its Blackwood Brothers Tribute banquet. He is also co-owner of New Hope Enterprises, a production company.

According to Dixon, his primary goal as president will be to complete efforts to locate the NARAS Hall of Fame in Memphis. The chapter will also continue to cosponsor its semi-annual series with Memphis State Univ.

Other new officers include Wain Bradley, first vice president, Rich and Ranta second vice president, Ward Archer Jr treasurer and Michael Harrington secretary.

The Board of Governors is comprised of Ward Archer, Jr Estelle Axton, Andy Black, Mark Black, Wood, Mark Blumberg, Wain Bradley, Ellis Chappell, Joe Dixon, John Fry, Jimmy Griffin, Michael Harrington, George Klein, Carl Marsh, Mel O'Brien, Richard Rantza, Dave Rampsen, Ann Rickey, Dick Sloan, Harold Steinbach, Jerene Sykes, Bob Taylor, Bob Tucker, Juanita Tullos and Jan Zumwalt.

Fry and Ranta will serve as the new trustees with Dixon and Archer as alternates. Ranta will also be the national fv committee representative and Clayton will be the national editorial representative.

Steinbach will continue to serve as the national vice president and legal counsel. Bill Wilkinson is the chapter administrator.

Rock'n'Rolling

A Fact-Finding Fling With Ferry, Floyd & Schneider

By ROMAN KOZAK

"The good thing about this business for me is that you can control your own destiny. You write your own songs and you make your own records, and it's all kind of self-controlled," says Bryan Ferry, lead singer of Roxy Music, whose mainnee-dol good looks would make him a natural for the movies, playing, say, the next James Bond.

"We've had a few scripts sent to us through the years, but I've been very reluctant I find it hard to think about it I'm not skilled enough to do my own film, though I think I'd be able to write my own script somedy. But I haven't even thought about it enough to want to try. And any scripts I've seen have not been up my street at all. I'm not a natural actor.

"David Bowie is making that transition very well. Maybe films are now more important to him than music. And I would like to do it some day. It's funny, the Bond people did in fact want to see me last week. But I was busy. I got married," says Ferry, who notes that he is spending his honeymoon doing interviews in the US while his bride is in Paris.

Though Ferry is reluctant to get into the movies, video has been important to Roxy Music since the band started 10 years ago. Ferry says it was video that first broke both the band and his own solo career in Australia and elsewhere, but only now is he being asked about videos for the US. "Why is America so conservative?" he asks.

From their new "Avalon" LP, Roxy Music has made videos of the title song and of "More Than This." Ferry indicates that unless the LP does better than its current chart position, the videos may be all that the US will see of Roxy Music this time around. Roxy is doing a tour of Europe with fellow E.G. artists King Crimson during the summer, and then Ferry plans a solo album, his first in five years. If "Avalon" takes off here, then Roxy will tour the U.S.

Though "Avalon" was atop the English charts for a month, and Roxy Music is a best-selling group throughout most of the Western world, it has never had much of an impact in the U.S., a situation that Ferry describes as "vaguely disappointing." He concedes that maybe he does not spend enough time cultivating American radio and retail, but he rejects any suggestion that Roxy's music is too "European" for American tastes.

"Most of my influences have always been American, which is one of the reasons why we always wanted to have some success here. But we

(Continued on page 72)

WB To Open London Office

● Continued from page 3

ropean operation. "There's a feeling at Warners that it's time for them to reestablish a Burbank presence in London, and I'm delighted," he says. "Ken is a knowledgeable piece of manpower and I suspect he'll capture a lot of saleable talent that might not consider us otherwise. We're all chasing talent, and Ken represents another set of ears."

LEO SACKS

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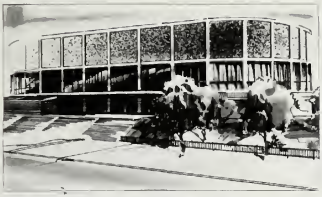

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Act-ivities

Artists Set For Jamaican Festival

The fifth annual Reggae Sunsplash at Jamaica's Jarrett Park Aug 3-7 will feature **Deniece Williams** and **Taj Mahal**, along with 31 reggae acts. The event is being produced by Synergy Productions of Jamaica, in conjunction with the country's tourist board. Last year's Sunsplash was the most successful to date, attracting more than 100,000 to the four-day fest. The '82 version will be videotaped by the KSR Group for worldwide tv and video distribution.

Not all corporate sponsorships pay off. The R J Reynolds Tobacco Co has pulled out its reported $175,000 sponsorship of a series of summer concerts at the Boston Common, after a number of the scheduled performers, reportedly among them **James Taylor** and **Peter Yarrow**, balked at appearing at an event sponsored by a cigarette company. Profits from the concerts, produced by Don Law, and also sponsored by the city and **WBZ** were to go to local arts programs. A new corporate sponsor is sought.

Robert Plant and the rock-billy **Stray Cats** dropped down to the Peppermint Lounge in New York to catch Capitol's new act, **Missing Persons**. To celebrate its 25th anniversary, The Guiding Light soap opera threw a party on the observation deck of the Empire State Building featuring the show's in-house rock band, **the Parker Brothers**, who have an album out on ABI Records. **Switch** has left Motown.

The Spinners are the new national musical spokesman for the Big Brother/Big Sister program. During their current national tour, the group plans to visit various Big Brother/Big Sister branches to promote the organization. More due about the **Beatles**, this time from their producer, George Martin, who tells his story in "All You Need Is Ears," scheduled for publication by St Martin's Press at the end of next month.

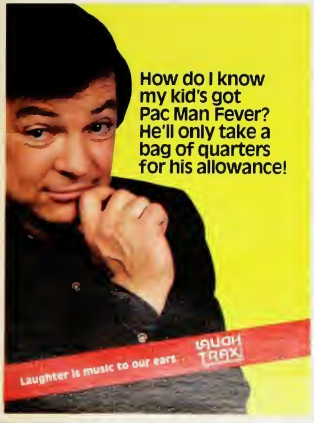
Belinda Carlisle, lead singer of the **Go-Go's**, broke the metatarsal bone in her right foot during the band's recent Australian tour, but the upcoming U S tour, set to begin Aug. 1, will go on as planned, she promises. Three songs on "View (From The Ground)," the next **America** album on Capitol, were written by Bill Mumy, who in the '60s played young Will Robinson in the "Lost In Space" tv series.

Signings. **Glen Campbell** to Atlantic worldwide, with an album due in the fall. **Andre Cymone**, formerly with Prince, to Columbia. **Lords of the New Church** and **R.E.M.** to IRS.

Gary Numan to Los Angeles Personal Direction, the management arm of IRS. **Kitty Wells** to Tessier Talent. **Nick Oleniuk** to Jody Records.

Billboard photo by Chuck Pulin

PEPPER FEST—Some of the 8,000 fans who can be accommodated at the expanded capacity Dr Pepper Music Festival watch a show on a pier on New York's West Side.



Blair Video To Distribute News-Oriented Rock TVer

NEW YORK—A pilot program aired on five CBS-TV affiliates this past weekend will be the basis for a series beginning in October or November. The subject: rock music.

"The Rock And Roll Show" will be a weekly half-hour rock music magazine program, co-produced by Blair Video Enterprises of New York and Somach/Nelson Productions of Philadelphia. Five CBS-owned stations carried the pilot last weekend, and Blair will distribute it to other markets.

Says Denny Somach of Somach/Nelson, "Every other country in the world has a show like this." His company had been producing a similar program for 15 months, airing in the Philadelphia market only.

"We started out by doing a rock clip at the end of the newscast, leading into 'Saturday Night Live'," Somach relates. The 90-second segments ran for six months to strong response, and the local NBC affiliate asked the producers to develop a half-hour show. The first one featured Carly Simon.

"We ended up with the highest rated locally produced show in Philadelphia last year," Somach says. Next came "The News That Rocked '80" and "The News That Rocked '81," the latter of which was aired on MTV Music Television and, later, on CBS-TV in New York.

"When they saw the rating we got, they said we might be onto something, and they asked us to do the pilot," Somach says. "They were interested because of the numbers."

The program opens with segments on Bill Haley and the Rolling Stones, then moves into five minutes of news and rock events of the week. For the "Special Guest" segment, Mick Jagger was featured. Also on the program "The Rock Report," a gossip segment; "Rock History Flashback" and "New Artist Profile."

"It's mainly an informational show, not straight concert," says Somach. "Rock can attract the audience; it's no longer the narrow thing that they're waiting to go away in two years."

LAURA FOTI

Mackey Deal

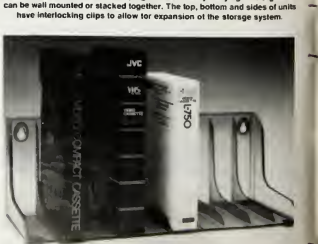
NEW YORK—Moon Shine Records of Nashville has licensed ARC Sound Co. of Toronto for the Canadian release of Bobby Mackey's current U.S. country hit, "Pepsi Man."

New Products

NEW PACKAGE—A new hanging clam pack design allows retailers to display Discwasher's D4 Record Care System on racks. The system is still available in its under the counter storage box. Both packages retail at $19.50.

VIDEO ACCESSORIES—Recoton's model TVG9-910 features seven video game accessories, including AC power adapters, custom fit game dust covers and tv/game switches. The display is 24 inches by 20 inches and can be used on the counter or wall. The package, which includes a display header, retails for $279.95.

VIDEO GAME ORGANIZER—Hartzell Custom Products' video game case VGC-8 holds eight video game cartridges. It also contains a storage slot for game booklets and has a telescoping handle for easy carrying. The organizer can be wall mounted or stacked together. The top, bottom and sides of units have interlocking clips to allow for expansion of the storage system.



CASSETTE STORAGE—Bib's compact video cassette storage unit holds 10 VHS, Beta or Philips units. Packed in a descriptive sleeve, it is made of strong, smoked plastic and comes with non-slip, self-adhesive feet. Retailing for $5.95, the unit can be used free standing or affixed to the wall.

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Intl Correspondents. Austria–Mantred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27 0222 48 28 82. Australia–Glenn Baker, P O Box 261, Banlkham Hills, 2153 New South Wales Belgium–Juul Anthonissen, 27A Onde Godslreat, 3100 Heist op den Berg 015 241953, Canada–David Farrell, Box 201, Stalion M Toronto M6S 4T3 519 925 2982. Czechoslovakie–Dr Lubomir Dourzka 14 7eleny Pruh 147 00 Praha 4 Branik 26 16 08 Oenmerk–Knud Orsted, 22 Tjperneve), OK 3070 Snekkersten 02-22 26 72; Finland–Kari Helopaltio, SF 01860 Perttule 27 18 36, France–Michael Way (Chiel Correspondenl), 12 Rue du Faubourg Poissonniere 75010 Paris 01 246 8749 Henry Kahn, 16 Rue Clauzel, 75009 Peris 878 4290, Greece–John Carr, Kaisarias 26 28 Athens 610 Holland–Willem Hoos Bilderdijhlaan 28, Hilversum 035-43137; Hnngary–Paul Gyongy, Orloutca 3/b, 1026 Budapest 11, Tel 167 456, Ireland–Ken Slewart, 56 Ralhgar Road Dublin 6 Ireland 97 14 72. Israel–Benny Oudkevilch, P O 8ox 7750, 92 428 Jerusalem, Italy–Vittorio Castelli Via Ramazzotti 20 21047 Saronna (Mrlan) 02 960 1274 Kenya–Ron Andrews, P D Box 41152, Nairobi 24725 Mexico–Marv Fisher Apertado Postal 11-766, Mexico 11, O F 905 531 3907. New Zealend–AnnLouise Mertin, 239 Hurstmere Road, Takapuna, Auchland 9 496 062. Philippines–Ces Rodrrguez, 11 Tomas Benitez, Quezon City 3008 Poland–Roman Waschko, Megiera 9m 37, 01 873 Warszawe 34-36-04, Portugal–Fernendo Tenente, R Sta Helena 122 R/c, Oporto Romenia -Octavian Ursulescu, Str Radu de le Le Atumati nr. 57 B Seclor 2, Bucharest O P 9 13-46-10 16-20 80. South Africa -Suzanne Brenner, 9 Dover St , Westdene 2092, Johannesburg Spain–Ed Owen, Planla 6 3D, Espronceda 32, Madrid 3. 442 9446 Sweden–Leit Schulman, Brentingsgetan 49, 4 tr. 115 35 Stockholm 08-629 873 Switzerland–Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909, U.S.S.R–Vadim O Yorchenkov, 14 Rubinstein St , Ap 15 Leningrad, 191025 15-33 41 West Germany-Wolfgang Spahr (Chiel Correspondent), 236 Bad Segeberg, An der Trave 67 b. Postfech 1150 04551-81428 Jim Sampson (News Editor), Liebherrstr 19, 8000 Munchen 22 089 227746 Yugeslavia-Mitja Volcic, Oragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

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MPA ABP ABC RED TAG

Vol. 94 No. 28

Commentary

Quality: A Pressing Problem

By TED KNIGHT

Mike Harrison's comments (June 26) on pressing flaws have a poignancy not usually seen in comments by trade insiders.

As the program director of a big-band station, I spend more time in record stores than most p.d s There is not much service directed at *nostalgia formats like ours,* so we often seek out and buy available disks just to see what's in the grooves. In addition, I enjoy rock and spend a fair amount of hard-earned income on my own collection.

'Nearly all retail disks are flawed in some way'

So it comes as no surprise to me that, as Mike says, nearly all retail disks are flawed in some way. My experience tells me that a beat-up looking 1956 Nat King Cole album from our shelves at the station may in fact play better than a re-release fresh out of the jacket.

As I try to recreate the collection I had in the '60s for my own listening, I have given up returning flawed disks except for really major glitches. It's simply not worth the hassle to trade one scratchy-poppy record for another.

So I listen through the noise and consider myself lucky the record companies press my favorites at all.

Some day our small station will be able to afford fancy processing gear to lessen the problem of noisy disks. But that won't *help me at home.* In the *meantime, I stay with inexpensive* home stereo gear, including utility grade cassettes, on the theory that it makes no sense to use excellent gear with poor product

It's been said so many times before it seems useless to say it again, but it must be said—the "bottom line" guys who discovered they could wrest a few cents more from cheaper pressings are easing the record business into self-destruction.

How can we return to the days when a record would still be playable 20, 30 years and more after it was pressed, like our apparently irreplaceable collection of early pressings of hands and vocalists?

And how can the business pretend to have a future when 5 to 10 normal handlings produce a non-airable surface?

Soft economy, hell. In my opinion soft vinyl is the biggest part of the prohlem

Ted Knight is program director of WDBF in Delray Beach, Fla.

Letters To The Editor

'Music—Not Deals'

What e pleasure to read Rupert Holmes' erticle (June 12) He said what young people are saying, end it's time the industry stopped hyping itselt end listened. "Let's make mnsic—not deals" Now true Put another way let telent be the determining tactor, not the bottom line

For the past three yeers, I have lived with todey's consumer in my role as director of the music business and technology program et New York University I've heard their bitches about poor quality disks and tapes, about stereotyped performers rether than stereo innovative sound, about a jaded industry that won't listen to the new street sounds thet are hepoening

So, from this academician, who was and still is a part of e mervelous music industry, e targe hurreh tor Rupert He said it all with the simple sentence, "We need to listen to the new voices, rather than talk to ourselves"

Richerd Broderick
New York City

Hearing New Voices

In response to Rupert Holmes' commentery, we have always opted tor 'Choice Two' We speak up tor what we believe in, and we believe in our writers, our artists end our staff Those people help us have the guts to back up our beliefs, run risks, listen to new voices, and be open and receptive to ell kinds of music, all kinds of talent

If we occasionally get caught up in the corporete shuffle, it's not so hard to teke because we never lose sight of the reason we ere all here. The mnsic the passion

Elizabeth Chapia
House of Gold Music
Nashville

WIYY-FM Hits Back

Jim Cameron s sweeping condemnation of the state of AOR radio, end in particular WIYY FM (Goodphone Commentaries, May 29), wes filled with e number of stetements that I strongly teel need to be eddressed

Why would Cameron make such outregeous charges on the basis of 12+ tignres? It becomes depressingly clear in his second paragraph We haven't been reading e poorly researched piece on the stete of AOR radio at all

We've been reading a sales pitch tor the services of Cameron Communications 'For the price of a single tlight ot tv promotion," we're told we can be shown the error of our ways and led to the promised land

It's a shoddy piece of jonrnalism that someone of Jim Cameron's credentials should be ashamed of

Chuch DuCoty
Progrem Director, WIYY-FM
Baltimorn

Raising Cassette Quality

I'd like to commend Capitol Records on their new "XOR" cassettes I purchased the Steve Miller Band's new "Abracadabra" cassette and was very surprised and pleased by the sound quality and lack of tape hiss The cassette shell was elso improved and inctnded a larger than normal telt pressure ped The smooth seams reminded me of e screw type housing

It's about time some of the other compenies started improving their prerecorded tapes I wonld much rether buy e good prerecorded tape then go to the trouble of recording e blenk tape But tor $8 98 or $9 98, you have to get quality

Besides poor sound, the main teults lie in construction—splice gaps between leader tape and coated tape, exposing sticky splicing tape to heads and pressure rollers, poor telt pressure, ragged seams, out of round hubs, and poor connections between hub and tape

If more manutacturers tollow the route of Capitol and upgrade their cassettes we'll see a lot less home taping Who would waste the time when he could walk in and pick up a good tape already made?

Bdl Schnh
Scottsdale, Ariz.

Who Pays The Price?

My initial reaction to the RCA/A&M price hike wes to stop buying their products After deliberation, I still teel the same

There's no one who sells records who can justity higher record prices We on the street see consumer resistance each and every day All too often I hear a customer who is considering buying two or three tepes told by e triend, "Don't buy thal one, you can tape mine" We ell know how serious home taping has become

Retailers must tight eny menutecturer considering these ridiculous price increases If NARM ever had a reason to exist, this would be its major purpose In sports, there are player associations, and in the business world, there are unions to tight untair business practices NARM must be our edvocele or we all go bust

If RCA wants to sign Diana Ross, Kenny Rogers, Crystal Gayle end Neil Young, then let them do so with their money, not mine My business does not depend on two or three of these ertists Additional price increases will make it more difficult, if not impossible, to establish new artists such as the Go-Go's and Alabama

Michael A. Lewis
Oreamboat Annin's
Macon, Ga.

What's Wrong With Soul?

Reading the June 26 issue of Billboard I was shocked to find the Soul Chart had somehow become the Black Chart It's ridiculous to call any chart by a race

Would you call the Pop Chart the White Chert just because more whites than blacks land on it? Probably not, end rightfully so

One of the main problems in the world is trying to categorize end label everyone and everything All that has caused is seperation I've alweys held that music is a universal language There should be no boundaries in its network because one group dominates e chert

Chris Blake
Easley, S.C.

Charting By Color

I em a music retailer who is white, but I still object to the chenge in your chert title from "Soul" to "Black" We sell some of this music to country western oriented white people who like to dance to it These people could very easily take offense at the change, not to mention the majority of buyers who are black end will indeed be offended

Does this change mean the Hot 100 is going to be called 'White Music'? I feel the title 'Black Music" is both exclusionary end an ethnic slur

Cathy Padlewski
Longview, Texas

More Yesterday's Heroes

I've been following your articles tracking the careers of disk jockeys of the '50s and '60s. My tether Norman "Big Chiet" Wain, was rocking and rolling in the early '50s on WOOK here in Cleveland, opposite the tabled Bill Randle on WERE My tether went on to become the owner-GM of WIXY in the late '60s He is now President of Metroplex Communications . . he and his partner Bob Weiss own six radio stations.

Randle left radio for meny years to earn two MA degrees end e doctorate Right now he's doing a stint on W8BG here before he heads tor Phillips Univ in Oklahoma where he is going to be chairman of the Communicetions Oept

Just wanted to let you know

Cathy Wain
WKYC-TV, Cleveland

Time Is Running Out

I am an unemployed steelworker serving as chairman of the supplemental tood bank committee (consisting of representatives of each USW local in our erea)

We are currently ettempting to contact interested enterteiners who are willing to perform benefit concerts, shows, etc., in our aree

Our primary goal lies in assisting those unemployed steelworkers whose benetits have expired Our hope is to be working egein which should be the "melienable right of all mankind"

We are a large segment of the buying pnblic when working Onr snrvival is your survival Please contact me as soon as possible Time is running out!

Gerald B. Cobaugh
RD#3, Box 317, Fnimer Road
Johnston, Pa. 15904
(814) 536-6759

Short-Changed

I recently bought en LP that didn't measure up to whet I expected The album version of the song is shorter then the single

I'm 15 yeers old and money isn't exactly coming in to me regularly That album cost $9, and to me the other songs aren't worth 50 cents all put together

Randy Mason
Morehead City, N.C.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

A FLOCK OF SEAGULLS.

THE THRILL OF VICTORY!

They've conquered the charts, the airwaves, and the stages (including New York's Madison Square Garden) of America.

BB: 34/Radio & Records: 20***

Featuring the hits "I Ran" and "Space Age Love Song."

Produced by Mike Chapman

A FLOCK OF SEAGULLS.
A Sense Of Adventure In An Age Of Indifference.

On Jive Records (Distributed by Arista).

ARISTA
© 1982 Arista Records, Inc.

Name Product, Cassette Sales Give Rise To Dealer Optimism

• *Continued from page 1*

acted harshly to the RCA/A&M increases.

At the giant Lieberman Enterprises rack setup, David Lieberman, citing July 4 weekend business that was "just a touch" better than last year, is limiting his RCA purchases to singles and midlines (product not affected by the RCA wholesale price move) and he isn't excited about A&M, since the label excludes tapes from its deal. "We can't pay more than the old price for RCA product," says Lieberman.

Eric Paulson of Pickwick's rack division is also waiting for official tabulations this week on the network of stores it racks, but he surmises that "it looks pretty decent. It could be better, but we're holding our own." Paulson indicates that cassettes are "growing like crazy," but wonders if it's at the expense of LP business."

Roy Imber, operating the 40 Record World/TSS stores in the Northeast, says the seven-day period through July 4 saw an 18% per-store increase over last year. For the year so far, the chain is operating 14% ahead of last year on a per-store basis, 26% ahead counting the addition of four new outlets. His first Manhattan location, on Madison Ave. on 43rd St., is doing a "tremendous job" on cassette sales, owing largely to an older demographic traffic there. "We're not catering to young people," notes Imber of the Gotham site, which has the largest classical inventory of any Record World/TSS unit.

Manny Drucker, general manager of the 52 Listening Booth stores in Pennsylvania, New Jersey, Delaware and Maryland, reports a 20% increase over July 4 weekend compared to last year's holiday. Drucker claims a rainy Saturday in the East filled Recordland-located malls and also credits the bolstering of a good recent product flow with new albums by Crosby, Stills & Nash, Fleetwood Mac and Robert Plant.

At Handleman Co., John Kaplan says he won't get final figures from the racker's universe of 5,000 stores until Monday (12), but business has been running "fairly well, better than the industry as a whole."

Ted Hudson of the five-store St. Louis-based Hudson's Embassy operation says "we pulled up," with weekend business not as good as last year, but "excellent" compared to January-June weekend business, when sales showed a drop of 30% to 40%. "The weekend had people in good spirits," says Hudson, despite a black community suffering from high unemployment. Another assist was the many tickets sold at the outlets for the Busch Stadium "Superfest" Saturday (10), featuring such acts as Stevie Wonder, Ashford & Simpson, Kool and the Gang, Sister Sledge and James Ingram. Dance product, particularly from Sugar Hill, sold especially well, Hudson notes.

For the 18-store Flip Side operation out of Lubbock, Texas, album buyer Carl Keel reports "a pretty fair" holiday period, although not as good as last year. Overall 1982 business, Keel adds, has improved over a similar period in 1981—"each of our stores is doing better than last year, so we can't complain." Keel further states that the chain's cassette business is outdistancing LP sales on a 3/2 basis.

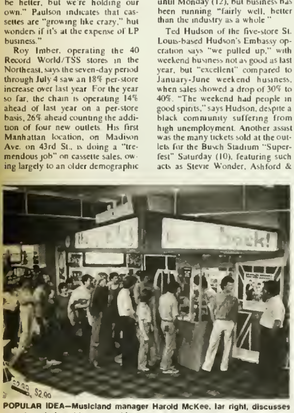
Cal Simpson, operating six stores in the Detroit market, says sales were "not really that exciting. We had normal sales for a Sunday and Monday sales were normal for a Sunday." Simpson adds that his one-stop business showed a 15% increase over last year, due to a wider geographic area serviced than Detroit, still hard hit by the downturn in auto sales. For 1982, sales are ahead of last year, but only because Simpson opened two new stores over the past seven months.

In the Pacific Northwest, Michael Reff of Everybody's said holiday sales were upbeat, showing increases from Thursday through Saturday. Even with stores closed for the holiday Sunday (4), Reff estimates the sales volume may have been up by as much as 35% over general recent business.

In fact, Reff sees the recent proliferation of new product from major acts as one bright spot in an otherwise still bleak business picture: "I think the business out there has been generally poor over the past six months, and the economy up here in Seattle and Portland has been extremely flat. The economy doesn't look like it's going to change quickly, but the product that's out now is so strong it's bringing traffic in."

Everybody's has a month-long sale underway, which began prior to the holiday, but Reff feels the chain's holiday spurt can't be attributed to the program since ad buys didn't begin reaching the public until after Monday (5).

For Everybody's customers, the biggest lure "by far" was Fleetwood Mac, but other strong sellers included Robert Plant's first solo LP and albums by REO, Asia, April Wine, Alan Parsons, the Rolling Stones, 38 Special and Crosby, Stills and Nash.



POPULAR IDEA—Musicland manager Harold McKee, far right, discusses crowd control problems with his assistant, Billy Joe Jordan, after a line formed in front of a convincing theatre display for a recent Beatles album promotion in Bowling Green, Ky.

D.C. Dealers Get Lift From Local Act Product

By NELSON GEORGE

NEW YORK—The Washington, D.C. local music scene has been a boost to local retailers, according to John Walsh, chief buyer for Douglass Stereo. "Our four stores in the Washington-Baltimore area have benefitted greatly from the independent 12-inchers that local bands such as Trouble Funk have distributed in recent years," he says.

Trouble Funk's "Drop The Bomb" album and the charted single of the same name are on Sugar Hill Records. Another local band, Rare Essence, has been signed to Fantasy Records. Says Walsh, "Both of them started by making their own records in the Washington area and they are not alone. EU, another local funk band, and Chuck Brown, who had a hit with 'Bustin' Loose' a few years back, also have had hot records down here in the last couple of years.

"When our audience wants 12-inchers, we don't listen to the typical New York stuff, but we want real funk. There is a good local band called Osiris with a 12-inch called "Slippin' In The Back Door' that is very much in the Trouble Funk style that we have high hopes for. All of this local music has helped us and been very strong in a period when albums and 12-inchers by many of the majors are not showing a lot of longevity."

At the four Douglass Stereo outlets, two in downtown Washington, one in a Maryland mall and another in downtown Baltimore, Walsh finds the same problem: "Albums today just are not showing the long term sales that they used to. When I started in this business eight years

(Continued on page 66)

FLIP SIDE $$ *Sharpened Business Skills Give Chain An Edge In Chicago Mart*

By ALAN PENCHANSKY

CHICAGO—Brothers Carl and Larry Rosenbaum, owners of Chicago's Flip Side chain, believe they've found the silver lining in today's retail climate. It's the improvement in business skills bred of adversity.

The Flip Side web is down to 11 outlets from a peak of 15 in 1981, and personnel cutbacks also have taken place. However, the Rosenbaums are highly positive in outlook today, citing the advantages of tightened controls and sharpened management skills.

Carl Rosenbaum is in charge of buying and store management for the operation. "We've changed a lot in personnel. We've cut the payroll by about 25% with no adverse affect on our ability to serve the customer," Rosenbaum says.

Larry Rosenbaum specializes in financial matters, though both brothers keep a hand in all chain business aspects. Says Larry, "The most important thing is that the downturn has caused us to get back to more grass roots and street level promotion."

The Rosenbaums, who also are rock concert promoters, have the pulse of suburban rock shoppers in towns like Hoffman Estates, Arlington Heights and Buffalo Grove as well as two Chicago north fringe locations. Most outlets also are Ticketron locations. According to Larry, record and tape volume was $4.5 million in 1981, with about $5 million in Ticketron sales flowing through the stores.

The cutback in record company ad money is approximately 50%, the brothers say. This year they expect $150,000 of the chain's own money to be budgeted.

Greater dealer promotional initiative is called for today, and the Rosenbaums point to cutbacks in label staffs and trimmed label promotional outlays. "The key today is not record company money," Larry Rosenbaum says. "Record companies are much too demanding on the whole for their advertising dollar."

Explains Carl, "We can't wait for the record companies to put something together. They're not supporting product like they used to right out of the box. We like jumping on new product when it first comes out."

Adds Larry, "One key for Flip Side has been our ability to tie in

(Continued on page 66)

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used. LP—album, 8T—8-track cartridge, CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

BARLOW, ERIC
Ballroom Favorites At The Mighty Wurlitzer Organ
LP LTOT (Organ Literature Foundation) 280 $9.00

CERRONE
Back Track
LP Pavillion FZ 39158
CA FZT 38159

CHADWICK, DOREEN
Peter Street Parade, Doreen Chadwick Plays The Mighty Wurlitzer
LP LTOT (Organ Literature Foundation) 280 $9.00

DOUGLAS, JERRY
Fluxedo
LP Rounder 0112 $8.98

DRY BRANCH FIRE SQUAD
Fannin' The Flames
LP Rounder 0163 $9.99

FRIZZELL, DAVID
The Family's Fine, But This One's All Mine
LP Warner/Viva 23698-1 $9.98

HELL, RICHARD & VOIDOIDS
Destiny Street
LP Red Star Passport Red 801 $8.98

IDOL, BILLY
Billy Idol
LP Chrysalis CHR 1377 $8.98

IMAGINATION
Body Talk
LP MCA 5341 $8.98
CA MCAC 5341 $8.98

INK SPOTS
Just Like Old Times
LP Open Sky OSR 3125 $9.98
CA OSR 3125-6 $9.98

MORDISH, LOUIS, see Robert Wolfe

JONES, KARIN
Under The Influence Of Love
LP Handshake FW 38155
CA FWT 38155

MARINO, FRANK
Juggernaut
LP Columbia FC 38023
CA FCT 39023

MORMON TABERNACLE CHOIR
Songs America Loves Best, Vol. III—"The Twenties"
LP CBS FM 37286
CA FMT 37286

MURPHY, EDDIE
Eddie Murphy
LP Columbia FC 39180
CA FCT 39180

OGDEN, NIGEL
The Mighty Sound Of Music, Wurlitzer Organ
LP LTO1 (Organ Literature Foundation) CF 275 $8.00

OLIVERA, HECTOR
The Lancastrian Way At The Mighty Wurlitzer Organ
LP LTO1 (Organ Literature Foundation) 8117 $10.00

PENDERGRASS, TEDDY
This One's For You
LP Philadelphia Int'l FZ 38118
CA FZT 38119

PRODUCERS
You Make The Heat
LP Portrait ARR 38060
CA ART 38060

RAWLS, LOU
Now Is The Time
LP Epic FE 37448
CA FET 37448

SALEM, FREDDIE & THE WILDCATS
Cat Dance
LP Epic ARE 38019
CA AET 39018

707
Megaforce
LP Boardwalk NBL 33253 $8.98

SHAVER, BILLY JOE
Billy Joe Shaver
LP Columbia FC 37959
CA FCT 37959

SHOOTING STAR
III Wishes
LP Virgin/Epic FE 38020
CA FET 38020

10cc
Ten Out Of 10
LP Warner Bros. BSK 3575

THIRD WORLD
You've Got The Power
LP Columbia audiophile IC 38141

VARIOUS ARTISTS
Summer Means Fun
LP Columbia C2 38069 (2)
CA C2T 39069

WOLFE, ROBERT & LOUISE MORDISH
A Couple Of Swells, Play The Mighty Wurlitzer Manchester England
LP LTO1 (Organ Literature Foundation) 8017 $9.00

X
Under The Big Black Sun
LP Elektra 9801501

JAZZ

BASIE, COUNT
At Newport
LP Verve Imports UMV 2819 $9.88
CA UCV 2819 $9.88

BLAKEY, ART & THE JAZZ MESSENGERS
The Original Messenger—A Quartet Century Ago
LP Columbia FC 38038

COLEMAN, ORNETTE
Broken Shadows
LP Columbia FC 38028

ELDRIDGE, ROY
The Early Years
LP Columbia C2 38033 (2)

ELLINGTON, DUKE
The Girl's Suite & The Perfume Suite
LP Columbia FC 38029

EVANS, BILL
A Simple Matter Of Conviction
LP Verve Imports UMV 2107 $9.98
CA UCV 2107 $9.88

(Continued on page 20)

"Rock Comedy"
NOW A GO AS
"LAUGH TRAX!"

LAUGH TRAX!

The Hot New Weekly Hour of Comedy and Rock & Roll.

It's young...It's fun...It's entertainment in the fast lane starring Jim Staahl of "Second City" and "Mork & Mindy."

Plus "Saturday Night Live's" Gail Matthius and "Pvt. Benjamin's" Lucy Webb teamed with Howie Mandel and Frank Welker. And leading rock stars and guest stars...The Doobie Brothers, Kool & the Gang, Bonnie Franklin, and Sally Struthers. Hitch up with a hit that *will attract young hip audiences in any time period.*

Reach out for "**LAUGH TRAX**" for the hottest show of the new season with *excellent production values* you would expect from producer/dir. Carolyn Raskin (Laugh-In) and executive producer Toby Martin (Osmonds).

MORE THAN 50 STATIONS CLEARED ALREADY—"**LAUGH TRAX**" is versatile, first class and available when you need it the most.

"**LAUGH TRAX**"...
from Company III/Sunn Classic Pictures.

Distributed by
LAUGH TRAX
Lexington Broadcast Services
777 Third Avenue
New York, New York 10017
(212) 838-1185

NASHVILLE IN-STORE—Steve Wariner signs autographs at Nashville's Hickory Hollow Mall, as part of a joint promotion between RCA Records and Record Bar. Also involved in the promotion were Louise Mandrell and R.C. Bannon.

K.C. EXPERIMENT

Classical Westport Store Takes Arts To The Heart

KANSAS CITY—This city's all-classical record store, Classical Westport, has entered a new phase described by owner Cheryl White as a "department store for the arts."

In what may be a new retailing concept, three unrelated shops, including White's, are dovetailing arts-oriented upscale merchandise.

"We've moved into one space with a store that sells gourmet coffee and one that sells art posters," White explains. "It's something of a department store for the arts kind of deal We all agreed on common business hours."

The four-year-old record shop, located in Kansas City's Westport preservation area, offers a more sedate environment than traditional full-line shops and the opportunity for unlimited classical in-store play It's one of numerous all-classical shops sprung up in the last five years.

According to White, sales have doubled several times and inventory is about twice the original size, or $100,000 today. The store's merchandise is about 90% classical Blank tape and record care accessories and a line of hooks about music complete the mix

Last fall, White joined with two other stores in a spacious new building located around the corner from the original address.

"It's a common space, you can walk from store to store freely," the dealer explains. "There's an espresso bar in the coffee store and you can have a coffee there and hear the music The art posters are used in decor of all three shops."

White says stores in the Westport area are picturesque and attractive. "We have a performance area in the back of the store," she says "In addition to concerts, we recently gave adult music appreciation classes" The $40 course fee included liberal purchase discount on albums

All three proprietors suffered a setback in May when part of the roof was stripped away in a fluke storm. Almost all of one store's inventory was lost and damage to records was estimated at $8,000. White says insurance cushioned the losses and it took only a month before the 6,000-square-foot shopping area was thriving again

White's desire to educate customers governs stock display Bins are ordered by historical period, beginning with medieval-renaissance, she notes "Other than a fluke like 'Chariots Of Fire' or Domingo, we just sell a basic sampling of everything," the dealer says "We carry a pretty good sized 20th century music section"

Non-classical specialties include traditional Irish and British folk mu-

(Continued on page 44)

FUND RAISER—Jason Shapiro, vice chairman of National Record Mart, left, presents a $3,630 check to Tricia Mullin, 1982 poster child for the Greater Pittsburgh March of Dimes. The funds were raised via the sale of the Pride of Pittsburgh poster featuring prominent hometown rock acts. Holding the poster, which was sold in area National Record Marts, is artist Billy Price.

SALESMANSHIP Rudder Seminars Steer Dealers On The Right Course For $$

By IRV LICHTMAN

NEW YORK—"It's a very emotional business and if the customer is handled positively, he'll respond positively."

This is a principal guideline of Gene Rudder who has been conducting record store retail seminars in the Washington, D.C area and hopes to expand his services to other geographic areas

A former salesman for Inner City Records, which enabled him to make frequent contact with retailers, Rudder recently completed a series of seminars for several Harmony Hut stores, where, he claims, his salesmanship techniques enabled one of the locations, in Hillcrest, Md., to increase its sales projections The Harmony Hut seminars were part of the chain's "Customer Service In The '80s" program initiated by Clyde McElvene, general merchandising chief (Billboard, June 19)

Speaking of the industry's great appeal to emotions, Rudder tells his seminars that "emotion can trigger the sale, but emotions can also destroy the sale. You can destroy a sale just as rapidly as you can create it. Every word creates images in your mind. Successful salespeople realize from the moment they meet a person, they must eliminate fear while they create the emotion necessary to close the sale, backed up with the logic of the decision after they do."

Some of the emotional factors that lead to "ownership" (Rudder prefers this word over "sale") are 1. pride of ownership, 2 keeping up with the Joneses; 3 peer pressure, and 4 self-image and improvement.

Rudder has five word no-no's he terms "rejection words," which he defines as any word or phrase that triggers fear. These are cost or price, better stated as "total investment"; buy ("own"); sell or sold ("happily involved"), pitch ("presentation or demonstration); and deal ("opportunity").

Rudder's approach is to conduct seminars two or three hours before a store opens. He charges $50 for each seminar. For $200, he'll spend eight hours on the selling floor of a location plus conduct further clinics for two evenings

Rudder claims his technique can lead to multiple purchases. "A lot can happen in a retail environment. People have money They're buying home video cartridges that retail between $20 and $40. When motivated enough, they can buy two at the same time."

CRC Rents; Web Details Are Unclear

LOS ANGELES—The manager of CRC, the new San Jose store said to be at the hub of proliferating record rental in central California (Billboard, July 3) doesn't know anything about the supposed 16-store chain except a secret operations phone number from which he buys records.

When asked specifically if he could provide names of principals or the home office number of CRC in Houston, Al Clem replied that he had been with the "chain" only five weeks and was uninformed about such matters He said he could not provide the operations number, as it was confidential. When asked if he knew where any of the other stores were located or what their name would be, Clem said he understood they all had different names

The CRC store at 1910 Camden Ave., San Jose, shares half of a free-standing store space with a chain beauty parlor Its 1,200 to 1,500 estimated square footage contains a unique "fixturing" approach It contains prefabbed panel walls, normally utilized to separate persons working in modern offices. It stocks LPs only, which are clipped in ones and twos to the fabric walls. The entire LP cover is fully exposed The store contains less than 1,000 LPs. No prerecorded tape was in stock. The store advertises it rents the top 300 best-selling albums "If we don't have it, we'll get it by Friday," a sign announces

To become a CRC LP rental club member, one must fork over $25 annually The brochure states there is a special rate for those under 16 LPs rent for $1.98 for two days. Non-members must cough up an $8 deposit Members can rent up to four LPs at one time with no deposit Every eighth rental is free to a club member Every seventh LP purchase is free to a member

The membership brochure emphasizes a December holiday special, wherein on a one-time purchase, a member can buy six $8.98 list albums for $4.98 each

The LPs on display carried a sticker which contained a five-digit number which appeared to tie in with the rental Many also carried a silver sticker reading "Rent Me"

JOHN SIPPEL

New LP/Tape Releases

• Continued from page 18

FITZGERALD, ELLA
Ella In Hollywood
LP Verve Imports UMV 2636 $9.98
CA UCV 2636 $9.98

GILLESPIE, DIZZY
Have Trumpet Will Excite
LP Verve Imports UMV 2692 $9.98
CA UCV 2692 $9.98

HAWKINS, COLEMAN
At Newport
LP Verve Imports UMV 2623 $9.98
CA UCV 2623 $9.98

HODGES, JOHNNY & THE ELLINGTON MEN
The Big Sound
LP Verve Imports UMV 2525 $9.98
CA UCV 2525 $9.98
(Also see Charlie Parker)

MARSALIS, WYNTON
Wynton Marsalis
LP Columbia audiophile HC 47574

MONK, THELONIOUS
Live At The It Club
LP Columbia C2 38030 (3)

MULLIGAN, GERRY, QUARTET, see Teddy Wilson Trio

O'DAY, ANITA
Sings Jimmy Guiffre Arrangements
LP Verve Imports UMV 2679 $9.98
CA UCV 2676 $9.98

PARKER, CHARLIE & JOHNNY HODGES
Jam Session # 1
LP Verve Imports UMV 2530 $9.98
CA UCV 2530 $9.98

STITT, SONNY, QUARTET
New York Jazz
LP Verve Imports UMV 2558 $9.98
CA UCV 2558 $9.98

VARIOUS ARTISTS
They All Played Bebop
LP Columbia C2 33039 (2)

WILSON, TEDDY, TRIO & GERRY MULLIGAN QUARTET
Live At Newport
LP Verve Import UMV 2622 $9.98
CA UCV 2622 $9.98

GOSPEL

PATILLO, LEON
I'll Never Stop Lovin' You
LP Myrrh 6711 $8.98

THEATRE / FILMS / TV

Soundtrack
LP Rounder 1034 $8.98

VARIOUS ARTISTS
Great Film Classics, Vols 1 & 2
CA DG 3584 022 $7.98

CLASSICAL

BACH, JOHANN SEBASTIAN
Doubletime Tape
CA DG 3584 002 $7.98

BEETHOVEN, LUDWIG VAN
"Doubletime Tape"
CA DG 3584 006 $7.98
Piano Concerto No 4 In G Major, Op 58
Serkin Boston Symph Orch Ozawa
LP Telarc DG 10064 $17.06
Piano Concerto No 5 In E Flat Major, (Op 73) ("Emperor")
Curzon Vienna Philh Orch Knappertsbusch
LP London Jubilee JL 41020 $6.98
CA JL5 41020 $6.98
Piano Trio No 3 In C Minor, Piano Trio No 6 In E Flat
Beaux Arts Trio
LP Philips 6514 131 $10.98
CA 7337 131 $10.98
Sonata No 14 In C Sharp Minor (Op 27, No 2) ("Moonlight"), No 23 In F Minor (Op 57) ("Appassionata"), No 8 In C Minor (Op 13) ("Pathetique")
Ashkenazy
LP London CS 7247 $10.98
CA CS5 7247 $10.98
Symphony No 5 In C Minor (Op 67)
Vienna Philh Orch Solti
LP London Jubilee JL 41016 $6.98
CA JL5 41016 $6.98

BERLIOZ, HECTOR
Symphonie Fantastique
New Philharmonia Orch Stokowski
LP London Jubilee JL 41028
CA JL5 41028

BERNSTEIN, LEONARD
Halil, Meditations From "Mass"; "On The Waterfront" Suite
Rampal, Rostropovich, Israel Philh Bernstein
LP DG digital 2532 051 $12.98
CA 3302 051 $12.98

BRAHMS, JOHANNES
Piano Concerto No 2 In B Flat Major (Op 83)
Backhaus Vienna Philh Orch Boehm
LP London Jubilee JL 41032 $6.98
CA JL5 41032 $6.98
Symphony No 3 In F Major (Op 90), Tragic Overture (Op 81)
Vienna Philh Orch, Karajan
LP London Jubilee JL 41035 $6.98
CA JL5 41035 $6.98

CHOPIN, FREDERIC
"Doubletime Tape"
CA DG 3584 009 $7.98

DVORAK, ANTONIN
Symphony No 9 In E Minor (Op 95) ("New World"), Othello Overture
London Symph Orch, Kertesz
LP London Jubilee JL 41022 $6.98
CA JL5 41022 $6.98

GRIEG, EDVARD
Piano Concertos Schumann Piano Concertos
Zimerman Berlin Philh Karajan
LP DG digital 2532 043 $12.98
CA 3302 043 $12.98

JANACEK, LEOS
The Cunning Little Vixen
Popp Jedlicka, Randova Vienna Philh Orch, Mackerras
LP London digital LDR 72010 (2) $25.96

KOSINS, MARTIN SCOT
Songs Of The Seeker
Shank Carradine
LP Open Sky OSR 2251 $10.98

MAHLER, GUSTAV
Das Lied Von Der Erde
Norman Vickers London Symph Orch Davis
LP Philips digital 6514 112 $12.98
CA 7337 112 $12.98

MOZART, WOLFGANG AMADEUS
Concert Arias
Te Kanawa Vienna Chamber Orch Fischer
CA London OS5 26661 $10.98
"Doubletime Tape"
CA DG 3584 021 $7.98
Piano Concerto No 15 In B Flat Major (K 450), Symphony No 36 In C Major (K 425) ("Linz")
Bernstein Vienna Philh Orch
LP London Jubilee JL 41025 $6.98
CA JL5 41025 $6.98
Piano Quartet In G Minor (K 478), Piano Quartet In E Flat Major (K 493)
Previn, Musikverein Quartet Members
LP London CS 7220 $10.98
Piano Sonatas, Vol 2 A Major (K 331), A Minor (K 310), D Major (K 576)
Schiff
LP London CS 7246 $10.98
Symphonies Vol 1 E Flat Major (K 16), D Major (K 19), F Major (K 19a) B Flat (K 22), D Major (K 32) D Major (K 73m), D Major (K 73n), D Major (K 73L), G Major (K 74) D Major (K 74a), D Major (K 73q), F Major (K 112), D Major (K 111a), C Major (K 111b)
Academy of Ancient Music Hogwood
LP L Oiseau-Lyre D 16703 (3) $32.94
CA K167K 33 $32.94

(Continued on page 56)

HOW TO TAKE ON A FULL LINE OF VIDEO CUSTOMERS.

In today's booming video market, everyone's looking for something different.

Many people want the super-premium quality of Maxell HGX. So they can use their tapes over and over, and get a better picture at their machine's lowest recording speeds.

Others want Maxell's standard formulation. A lower-priced tape that produces a great picture under normal recording conditions.

And of course, some people need our VHS format tapes, while others require Beta.

Our point is simple. Unless you've decided to carry just one kind of video customer, don't carry just one kind of Maxell tape.

maxell
IT'S WORTH IT.

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SUNSHINE—Elektra's Joe Sun greets KZLA-FM music director Denise Galvin following his recent performance at the Palomino in Los Angeles.

KROQ Licenses In Jeopardy With FCC

By BILL HOLLAND

WASHINGTON – KROQ-FM Los Angeles may be a hot AOR in the spring Arbitron book (Billboard, July 10), but that cuts no ice with the FCC, which seems to be moving inexorably toward revoking the station's license, along with that of sister facility Spanish-formatted KROQ-AM.

The latest in a series of legal maneuvers between the commission and Burbank Communications, which owns the stations, is a reconsideration of the revocation by an FCC review board.

The licenses are held by George E Cameron Jr Communications, a wholly owned subsidiary of Burbank. The case goes back to 1972 when the FCC voted to strip the licenses and assign them to two other companies, Royce International Broadcasting for the AM and San Marco Broadcasting for the FM.

The FM side of the involved case was sent back from the review board this past May to be reheard by an FCC administrative law judge in late September, according to the Burbank lawyer, George Lyon. Lyon was successful in extending the case to include alleged misleading station information by the new FM licensee, San Marco.

A source at the FM station, basking in the surge of steadily increased listenership that has the station ranked within the top three in the spring L.A. Arbitrons and number two in the Orange County, Calif. book, said that billing is "up in the $12,000 a day" area. The source also says that the station and its adventurous use of new artists' music "is succeeding in spite of the dealings" of its on-the-ropes owner company.

Vox Jox

Guzman Tops N.Y. DJ Ratings

His name may not be on the tip of everyone's tongue, but **Jose Guzman** has the ratings to make him a household name. The 7 to 11 p.m. jock on WRKS (98.7 Kiss) has pulled in an 8.5 share in the latest Arbitron ratings, higher than any other DJ's slot in New York. Guzman came to the urban contemporary outlet from WNJR Newark just over a year ago. His first book was a 1.8, followed by a 7.6 in the winter.

Guzman's attributes his success on the urban contemporary station in part to the fact that he used to work as a DJ in a lot of clubs around New York and New Jersey. "A lot of my mixes are live on the air. People appreciate it when you go from one record to another without any change in the tempo."

Although he admits that personality plays a role in his success, Guzman says that he concentrates on the music. "My theory is keep the talk short and sweet. Music is more important, especially at night when people are coming and going." WRKS also gives its air staff a certain amount of leeway in what they may program, which Guzman says helps give the show a personal feel.

Guzman follows Mary Thompson who has a [illegible]. Following [illegible] man in the New York ratings are WOR morning man **John Gambling**, who has a 7.9, and WKTU evening personality **G. Keith Alexander**, who has a 7.8.

* * *

With the departure of WAPP New York music director **Frank Kelly** (Billboard, July 10), the new Doubleday AOR station has shifted some of its lineup. Moving into Kelly's midday slot is **Michael Stevens**, who was doing afternoon drive. Changing to afternoon drive is **Chip Hobart**, who was doing evenings. The new evening personality is **Garth Hemp**, who was with Doubleday's KPKE Denver. Taking the overnight shift, which was formerly unfilled, is **Amy Wright**, who was with WMGQ New Brunswick, N.J. Staying in their same time periods are morning man **Ted Cannarozzi** and assistant p.d. **Joe Krause**, 10 p.m. to 1 a.m.

* * *

Howard Stern will arrive in the afternoon drive slot at WNBC New York on Labor Day as scheduled despite his dismissal from WWDC (DC-101) Washington on June 29 [illegible]

'Burnout' Is Prime Concern For Urban Contemporary Formats

• Continued from page 3

what they want for a certain period of time until they're done and decide to let the record go."

Joe Tamburro, the program/music director of WDAS-FM Philadelphia, argues that urban burnout can be viewed as a New York phenomenon. "The city's urban stations are unlike any other black stations in the country," he opines. "They strive to be innovative, so they add and drop records faster than I might do, and I'm only 100 miles away. Yet things can happen unexpectedly there, too, such as 'And I'm Telling You I'm Not Going' by Jennifer Holliday, which you don't think of as a New York-type record."

Another fact that distinguishes the burnout factor in New York, according to Tamburro, is the emphasis that the urban outlets in the market place on club reports. "Sometimes it sounds as if the stations are programmed by disco DJs, always moving on to something new. And clubs just aren't that influential in other cities."

Mayo is equally succinct. "New York is the only city I know of in America where clubs have as much influence in getting a record added as a record company would elsewhere." Ellis adds that while club reports "aren't exactly the gospel," their input has helped to make the station number one among its competitors.

Pam Wells, WGCI-FM Chicago's music director, asserts that "true urban contemporary radio doesn't lend itself to burnout because you're programming lifestyle radio. Ideally, there's nothing that won't mesh. It involves finding the right combination of pop, jazz, disco and rock to satisfy as many moods and feelings as possible."

"The urban format means different things to different people," she continues. "So you can't overlook anything, such as jazz, or a cut on an album that's hotter than the single, or a record that introduces a new sound. It would have been unfair to *my* audience, for example, if I had overlooked Queen's 'Another One Bites The Dust' when it was released."

Mayo understands that the urban audience in New York differs from the ethnic listenership in a city such as Memphis. "But there are certain common denominators," he notes. One is bringing album cuts to the format that other stations in the market chose not to play. "New Yorkers are trendy, and things do happen fast here, but you can't get hung up on guidelines, anywhere."

He agrees with Ellis that many stations tend to misjudge when listeners grow tired of a particular cut. "Some programmers are so egotistical that they pull records at the height of popularity," says Ellis. "They think that God has given them an ability to judge when it's time to drop the disk completely, and very often they're way off base. We've found that it's more productive for us to research the record and ease it out of the rotation slowly if we start to overplay it. It's certainly better than pulling it arbitrarily."

BLACK-FORMATTED FM

Stone Reaching For The Top At KJLH

By NELSON GEORGE

LOS ANGELES—The new program director of KJLH Los Angeles, J.B. Stone, is looking to displace his former employer, KGFJ-AM, as the market's top black music outlet, and to fulfill what he sees as untapped potential for the format on the FM band.

In the spring Arbitrons, KGFJ posted a 1.9 share, the highest for any black/urban contemporary in Los Angeles, and KJLH a 1.2. Compared to the ratings of other black formats in major urban markets, those numbers aren't impressive. So what's that untapped potential?

For a start, Stone says, "You can't compare Los Angeles to any other radio market in the country, for a number of reasons.

"We have 86 radio stations, which makes the competition intense. For black stations, this situation is complicated by the fact that there is no large minority concentration here as in New York, or Washington. We just don't have that kind of base, since everyone is so spread out.

"So many of the pop stations here play black music, which further complicates the job of a black or urban contemporary station. So for us to get a 2.0 is as significant as pulling a 5.0 elsewhere. The number one station in this market is happy to pull a 5.0 share."

Stone is elated to be moving over to the Stevie Wonder-owned station. "It is my first chance to program a black FM station in Los Angeles," he says. "I think that black AM in this market has grown as much as it can. Where in other markets, black AMs aren't doing well, stations such as KGFJ and KACE are very competitive.

"But I don't think black FM has yet reached its potential here. For KJLH, I don't foresee any radical changes, just some fine tuning. Right now I'm working with the engineers on the technical sound of the station. That's the foundation of any format."

Prior to coming to Los Angeles in 1980, Stone had worked at both black oriented and general market stations, including stints at Memphis' KHBQ, St. Louis' KATZ, and San Francisco's KDIA. Stone feels that his general market experience has helped him. "The basics of programming a station are the same everywhere, but by being a spook who sat by the door you do see and hear things that are extremely beneficial."

"KJLH *can* reach the top slot in this market or close to it," Stone asserts. "Stevie and general manager Don Mizell want to go for it and I think with this air staff and a few small changes it is possible."

New LP & Tape Releases, p.18

IN COUNTRY FORMAT

Oldies Proliferate On Playlists

• Continued from page 1

country's older target demographic. Media researchers such as Rob Balon of Rob Balon & Assoc. in Austin indicate studies showing the bulk of country listeners fall in the 35-44 age range. "And people's receptivity to new product wanes as they get older," says Balon. "Older demographics want older music that's familiar."

In some cases, such as KSON in San Diego, ratings appear to have been visibly enhanced by a management dictate toward oldies. In other markets, stations are relying on their well-stocked libraries for non-stop promotions centered around nostalgia sounds. Country radio's effort to reach a wider (and older) demographic target also gives obvious impetus for programmers to reach back into "memory lane" for audience appeal.

[illegible] Chattanooga, New York, Knoxville, Chicago, Cleveland, Cincinnati, Jacksonville, Kansas City and Detroit have stations now positioning themselves along the sure-bet baseline of 30-35 spot playlists with a minimum of 60% or more of daily programming fare dedicated to oldies.

Programmers who do rely substantially on gold tend to dismiss accusations by record labels that tighter playlists and increasing emphasis on gold is hampering the development of new acts and hindering their efforts to sell singles and albums.

"Our job is to play what people like, and increase our ratings," states Speedy Perez, music director at KOKE-FM in Austin. "It's not radio's responsibility to be a sounding board for record company product."

WHK Cleveland p.d. Joel Raab is even blunter. "Sure, the predominance of oldies will probably hurt record [illegible]. But as a program director, my first concern isn't selling records for labels, it's getting good ratings for my station."

WMAQ's Jay Phillips thinks one reason stations are turning more frequently to playing past hits is "because labels are trying to push garbage down our throats. There's too much crossover stuff that all sounds the same."

Although stations aren't unduly concerned about restricting the playlist arena for new artists, programmers are concerned about staying on top of the hits.

"New acts that deserve to break through always will," notes one program director, who prefers to remain anonymous. "But my station general manager always asks to see my playlist to compare it at the end of the month with the national trades. If I've gone out of the box on too many unfamiliar records I could get fired.

(Continued on page [illegible])

Narrowcasting To Women At Flint's WWMN-AM

By CONSTANCE CRUMP

FLINT, Mich.—Radio is always a sucker for the thrill of the new, but in Flint, largely a city of laid-off auto workers and traditionally one of the leaders in Michigan's currently depressed economy, something really new is on the airwaves. WWMN-AM began broadcasting on New Year's Day, 1982 as what is considered to be one of the first women's entertainment stations.

Staffed almost totally by women on both production and broadcast ends, the format was the brainchild of manager Marsha Kloor. "I was driving back from a Dallas conference (the station was formerly a religious format, with mainly paid programming), considering the options for an AM daytimer. The idea came to me all at once, and then I succeeded in a 15-month sell job. The owners, Reams Broadcasting of Toledo, Ohio, have really been supportive, and very progressive to let us give the idea a year trial," Kloor relates.

"I'm convinced narrowcasting is the future of radio, at least AM radio," Kloor continues. "We want to reflect our listeners, so we're using a call-in format. We're programming three hours of talk, all segments dealing heavily with call-ins taped for playback and all heavily localized." From 9 to 10 a.m. a psychotherapist, Ann Splane, will assist callers with problems. Between noon and 1 p.m. psychic Mary Christie will give psychic readings to the audience via telephone from Detroit."

The third call-in hour will feature both personalities and issue-oriented guests. WWMN has local and national news six times a day and headline and weather five times.

Finding good syndicated material has been a problem, Kloor admits. "I'm shopping for a network affiliate and we carry Sherrye Henry on 'Women in The '80s' and Niki Scott on 'Working Women.'" (Both segments are aired twice daily.) Kloor also goes on the air with an editorial series called "One Woman's Opinion," which considers such topics as Nancy Reagan as a Barbie Doll role model.

The station plays music during the other segments of the broadcast day. "Since we were trying something new, we decided to be all new," Kloor says. "We thought we might as well develop a unique music concept. We basically play adult contemporary, but we develop all the music locally. We're probably the only A/C station in the country that didn't play "Physical," she laughs. "Our music director has a list of criteria and previews all the songs. Women are more involved in lyrical content, studies have shown. Our music is lyrically geared."

A feminist approach was rejected from the beginning. "We can't take a total feminist viewpoint," Kloor explains. "It's hard enough to limit the station to half the available listenership. It's hard to cut that to 5% by taking that perspective.

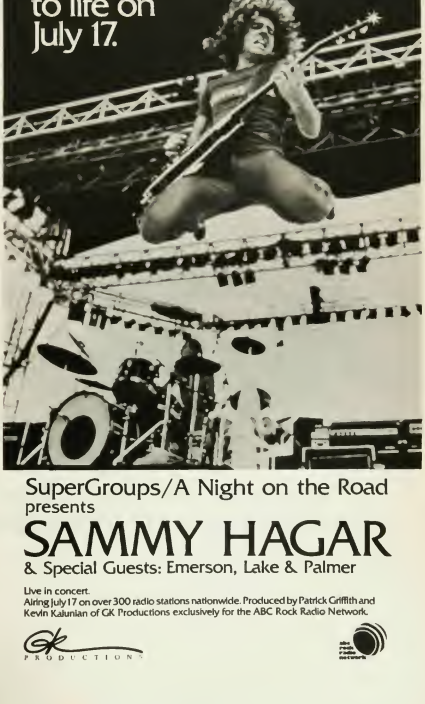
"In radio, if you don't change you die. You must carve a unique niche, be definitive. Men have appreciated our change in format as well as women. Of course, curiosity is a factor; we're a new and interesting entity. The response from old listeners hasn't been what I expected. Only a few have called to say they wish we could have continued as we were."

The original idea caused consternation, Kloor recalls, but the originality of the concept won out. "People ask me, 'Why Flint, Michigan?' Because I'm here, the station is here. We needed to solve a problem and came up with a highly unusual solution."

NRBA To Name Executive Vice Pres.

WASHINGTON—As a result of a recent survey of the board of directors of the National Radio Broadcasters Assn., the executive committee of the NRBA has voted to appoint an executive vice president to manage the day-to-day affairs of the rapidly growing organization.

A search team headed by NRBA president Sid Kaplan and two other executives has begun interviewing candidates.



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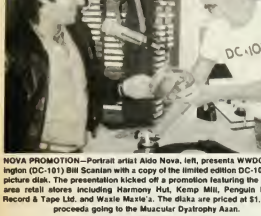

NOVA PROMOTION—Portrait artist Aldo Nova, left, presents WWDC Washington (DC-101) Bill Scanlan with a copy of the limited edition DC-101/Nova picture disk. The presentation kicked off a promotion featuring the disks at area retail stores including Harmony Hut, Kemp Mill, Penguin Feather, Record & Tape Ltd. and Waxie Maxie's. The disks are priced at $1.01, with proceeds going to the Muscular Dystrophy Assn.

Promotions Department Is Key To XTRA-FM Ratings

By THOMAS K. ARNOLD

SAN DIEGO—If there's anything that XTRA-FM (91-X) has learned from Arbitron findings, it's the value of promotions. Since the station created a promotions department last August, ratings show overall listenership up nearly 30%.

91-X is one of three AOR stations in the San Diego market, and the only one broadcasting from Tijuana, Mexico. With a 4.9 share of the market age 12 and over, it's become the fourth most-listened-to outlet in San Diego, surging ahead of KGB-FM. KPRI-FM for the first time in a year.

"Promotion was the last missing ingredient," says station manager John Lynch, who's been with the Noble Multimedia Communications outlet since it went on the air four years ago.

"I think once you have the product you should let people know about it. We have the signal—at 100,000 watts, we are the only station that can be heard loud and clear in all four corners of the county. We have the programming. And now we have the promotion. It's almost as though listeners have been waiting for us to get involved with the market."

Paul Sansone, who joined 91-X as promotions director last August after a previous three-year stint in the same position at KGB-FM, adds, "Before they (the listeners) could just hear us, not actually touch us. Now they can."

Not to be downplayed, though, is the station's programming. Lynch asserts, "I describe our format as AOH, which stands for album-oriented hits," Lynch says. "What we've tried to do is lean more toward a hits presentation. An AOR station might play three, four, or five songs off a rock album, whereas we traditionally only play one or two. The philosophy we have is that if someone tunes in to 91-X, they hear their favorite songs.

"Furthermore, the standard AOR format has a huge amount of men listeners between the ages of 18 and 24. You can literally become number one in this town with that type of format.

"We try to appeal to women on a much more equitable basis, both in the 18 to 24 and the 25 to 34 age groups. In that area, we're number one, and the format we have is doing

(Continued on opposite page)

Washington Roundup

CUTBACKS FOR PUBLIC B'CASTING?

WASHINGTON—In a surprising development that apparently undercuts the efforts of the Congressionally mandated task force to search for new and innovative ways to finance public broadcasting, the Reagan Administration, in a position paper released by the Commerce Department, goes on record suggesting that public broadcasting might just go the way of dodos and dinosaurs.

This is the central message of a paper from the National Telecommunications and Information Administration (NTIA), the section of the Commerce Department that is responsible for developing communications policy and reflects executive branch aims. The paper was attached to the July 1 report of the Temporary Commission on Alternative Financing for Public Broadcasting (see adjacent story).

The paper suggests that the number of public broadcasting radio and television stations could be reduced without hurting the public interest, and that new media sources such as cable tv can fill in any gaps.

It also states that "we do not believe that recommendations to continue federal financing of public broadcasting for the indefinite future should carry much weight."

JONES GUESTS—Tom Jones, left, goes over the game plan for his guest DJ spot on WHN New York with program director Dene Hallam.

Group Backs Federal Funding

By BILL HOLLAND

WASHINGTON—Congress created the Temporary Commission on Alternative Financing for Public Telecommunications last year, and asked lawmakers and public officials with top-drawer communications backgrounds to serve as members and investigate financing options for budget-beleaguered public broadcasting.

The TCAFPT—perhaps the only government body in this town that is not known by its initials—has finally issued its first report to the Congress. And the conclusion reached by the member senators, representatives, broadcasting execs and Chairman James H Quello, an FCC Commissioner: there is no alternative to continued Federal funding.

The Temporary Commission concluded that "in the short term there is no reasonable alternative to continued Federal funding" and that "precipitous reductions below the currently anticipated levels of Federal support" could lead to "reductions in service."

The blue-ribbon group also came up dry in its analysis of alternate gap schemes to help public broadcasting gain funds outside of the Federal area, concluding that "over the longer term none of the other funding options" explored "would be preferable to continued Federal funding."

It made some determinations, however, that if several legislative and regulatory changes were made, assistance in the development of supplemental sources of income for public broadcasting could be achieved.

The Temporary Commission suggested to Congress to sustain and continue Federal funding, study repeal of PBS business income provisions in Federal law, and review tax incentives for contributions to public broadcasting.

It also recommended that the FCC authorize nonaural use of SCA subchannels—a source of income Public Radio is already pursuing, and examine the restrictions governing commercial use of satellite facilities by public radio and television licenses. It also put forward suggestions to modify FCC rules governing on-air fundraising and promotional, corporate identification policies to open up revenue-producing channels.

In a related development, the National Assn of Broadcasters Public Broadcasting Taskforce recently presented five funding options for public stations at a meeting of the National Assn of Public Television Stations here. They were: 1. restoration of adequate Federal funding. 2. encouragement of commercial stations to assist in appeals for PBS subscribers and funds. 3. a national fundraising broadcast project. 4. tax checkoffs for individual refunds and 5. tax credits for contributions to public broadcasting.

SEEKS $200,000 IN DAMAGES

DJ Sues United Stations

NEW YORK. Dana Lauren, a former WHN New York DJ who was hired away from that station to be a jock on the now-postponed Country Music Network, has served United Stations with a $200,000 suit charging she was hired for the CMN air staff under fraudulent conditions.

The suit, drawn for a hearing in New York State Supreme Court, charges that United officials "induced and directed" the plaintiff to resign her employment at WHN and to accept employment with United Stations"; that the defendants represented that they "had definitely and unconditionally decided to operate a network . . . commencing June 1, 1982"; and that "such representations were false and the defendants knew they were false."

The suit, filed June 11, asks $100,000 for actual damages and $100,000 for punitive damages. Named along with United are partners Nick Verbitsky, president of the company, and Ed Salamon, vice president, programming.

This is the second part of a two-part article written by Rollye Bernstein; with the help of research specialist Jon E. Currie of Currie Communications, Newbury Park, Calif.

Qualitative Research: The Whys, Wherefores Of Listener Behavior

LOS ANGELES—Last week we discussed quantitative research, all those confusing numbers in the ratings books. We've hopefully proved that it's not necessary to be able to pronounce "logarhythm," let alone understand its usage, to be able to make sense out of these figures.

Quantitative research reflects what is taking place in your market. It tells you who is listening, what they're listening to, when they're listening, and where they're listening. In fact, it tells you everything about your listeners except why they're listening.

Simply put, accurate qualitative research tells you why a listener behaves in a certain manner and what you can do to alter or reinforce that behavior. It attempts to answer all the questions you'd love to ask your audience if you could speak to each of them individually, such as why are they listening to the competition, what do they want to hear on the radio or what don't they want to hear, and it can be carried out in several different methods. Among the most popular these days are the call out and the focus group.

The call out is used frequently, especially in music research. In the past, a p.d. would put together a playlist based on requests and local record sales, but this method included only the tastes of the active people who actively listen to his station, and even if he knew everything about the people who were phoning in or buying records, he still was missing the biggest part of his audience: the passives.

Passives comprise the majority of listeners who never call the station and don't buy records, but since they do make up the bulk of the people listening it's important to find out what they want to hear and that's often accomplished by simply calling and asking them. Rather than asking verbally if they like a certain song, a portion of that song may be played over the phone. That way, the listener will be able to react to a familiar song even if she is unfamiliar with the title. And you'd be surprised at the number of people who don't know the title of their favorite song. Remember, music and radio is much more important to you than it is to the average fan. For that reason it's best that the average station not be involved in obtaining qualitative research.

An improperly phrased question can invalidate an entire survey. To give you an extreme hypothetical example, WXXX's call out research showed that everyone in town loved their format, but the ratings book gave them at the bottom of the heap. It was then discovered that the research was conducted by a station employee who called 100 people and asked "Don't you like WXXX's new format?" Anyone even if she is unfamiliar with the title. And you'd be surprised at the number of people who don't know the title of their favorite song. Remember, music and radio is much more important to you than it is to the average fan. For that reason it's best that the average station not be involved in obtaining qualitative research.

Assuming his findings are completely accurate, which is rarely safe to do when you're dealing with the uncertainty of psychology (after all, if a doctor can't determine why an insane person is an axe murderer, how can he hope to know why a same one craves Led Zeppelin), but assuming these results are fairly accurate, they're still of absolutely no use to you.

It's at this point that the research must be interpreted. Now that you've got these figures, what do they mean? Unfortunately a computer can't tell you that. Interpretation requires a human with a functioning brain and several years of experience. And even then the results are not foolproof.

To give you a true example of how crucial interpretation is to qualitative research, a study was commissioned by a station in a fairly large Midwestern city to determine the void in the marketplace. The report, which was statistically accurate, came back showing that listeners de-

(Continued on opposite page)

Interpretation Seen Crucial To Qualitative Research

• *Continued from opposite page*

sired a station that was positioned somewhere between the AOR giant and the old line MOR outlet. It was interpreted to mean that a mellow rock station would do well. But even after two years, the format was unsuccessful. Another station in the market got a hold of the same report and interpreted it to mean that the void should be filled with a mass appeal adult contemporary station. Today they're among the top stations in the city.

The research in both cases was identical; it was the interpretation that made the difference. For that reason alone, qualitative research can spell disaster. It can also be an indispensable tool which can shed light on the darkest of subjects, but conclusions should only be drawn by a qualified person in possession of all his faculties and a great deal of common sense.

Focus groups. If you haven't heard about them yet, you will in the months and years to come. Briefly they work like this: 8 to 12 people are selected to be part of a panel discussion about a specific topic. They are usually screened in advance as to their preference for a given station or format. The panel is moderated by a researcher who controls their discussion and another person who analyze their reactions. The room the group occupies is usually equipped with a two-way mirror to allow station personnel, such as the program director and the general manager, to view this discussion.

A focus group's major asset is that it allows a station to get a physical handle on its listeners. The major drawback is that it is almost impossible to draw cold conclusions based on the outcome. They are statistically unsound and definitely no tool for making decisions. However, they do have substantial value especially when viewed in tandem with other research methods. It's in the focus groups that barren numbers come to life in the form of words, and while they may not be conclusive, they can be indicative of major trends. Besides, they're fun.

Remember fun? That's why you got into radio in the first place. Research alone is not the answer. Used correctly, however, it can help you find that answer.

New LP & Tape Releases, p.18

Promotions Aid XTRA

• *Continued from opposite page*

what it set out to do."

Programming at 91-X is determined by program director Jim Gelaro, himself a mere six-month veteran with the station, and in-house consultant Frank Felix, who also consults nearly a dozen other similarly formatted stations all over the country.

"What Frank has done is take the principles of AOR and make it into much more of a mass appeal format," Lynch says. "We're different than any other station in the marketplace."

"The creation of a promotions department is a direct result of ongoing research," Lynch states. "We did a professionally directed focus panel study last year, as we've done every year since we went on the air, and found that people really wanted to see the station get involved with things."

Recent promotions include the cosponsorship of several teen dance concerts in Del Mar that has tripled regular attendance; the hosting of a volleyball tournament featuring teams from both the United States and Mexico.

"Visibility is the key," Lynch says. "If anything happens, we're there. Our two major rivals, KGB-FM and KPRI-FM, have been on the air for more than ten years, we've only been around for four. They have the history and the image. That takes time to develop. We're finally getting there now."

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Goodphone Commentaries

Mike Joseph And The Contrarian Approach

By JIM SMITH

I am fascinated, as an amateur investor in the stock market and elsewhere, by the theory among certain investors, who are called "contrarians," which essentially holds that if the majority is doing it, it may therefore be wrong Contrarian philosophy can trace its roots to Goethe and Rousseau, but it has only been in the past 50 years or so that it has been applied to investing

Bernard Baruch understood crowd psychology, and often bought and sold accordingly. Russell Sage described the accumulation of his fortune as "buying straw hats in January."

What all this has to do with radio is my random thought that Mike Joseph has a streak of the contrarian in him. Joseph, for those of you who haven't been paying attention lately, is the programming consultant who debuted the Hot Hits format last fall on CBS' WCAU-FM Philadelphia, they came up with a 6.0 in the first book and a 7.4 in the next Although his act is not substantially different from what he's recently done in several smaller markets, much is suddenly being written about him because (a) Philly is a top five market, and (b) his next assignment was CBS' WBBM-FM in Chicago.

Unlike Philadelphia, where Hot Hits' direct competitor is said to have rolled over and played dead, Chicago is a trickier situation to be sure . . . twice as many black stations . . several well-established AC's . and WLS, which finally crushed challenger WCFL in the '70s and has made the cost of entry too steep for each FM top 40 which tried thereafter, which has *the* established air talent line-up, which has the resources to give away houses to contest winners, which has been format-dominant almost since it debuted in 1960 and continues to be the most listened-to Chicago station, which now has an FM as well, which has a commitment to winning that may be hard to beat And yet, Hot Hits on WBBM-FM is not unlike WCAU-FM.

For Mike Joseph, one might conclude, has approached the tasks very much in the manner of the contrarian. Take oldies, for instance. WLS has, for years, been about one-half gold in a typical hour Many stations are, both here and in Philadelphia One Chicago AC had recently been playing as few as one current per hour, the rest being oldies and recurrents. Going into such an environment, many a programmer might have tried to determine which oldies were best to play on his station The contrarian Mike Joseph, however, has set up Hot Hits with no oldies at all—becoming perhaps the most written-about feature of the format.

In preserving their 12-24 base, WLS has been leaning more toward the AOR than toward the pop side of contemporary music It is today one of the very few stations of its kind which regularly programs non-hit single album cuts. But with no oldies at all, WBBM-FM runs a lengthy playlist which includes all the rock biggies plus a substantial component of AC-chart items and even a few black hits.

This latter, of course, is downright sacrilegious in this musically segregated city For quite some time, any sort of research has told white programmers in Chicago to approach black music with extreme caution Either Joseph didn't do that research or, being a contrarian, he chose to ignore it

One radio observer expressed surprise that WBBM-FM was not dayparting I was able, based on my intensive monitoring of their early weeks in the format, to contradict him. He was used to hearing WLS and similar stations which daypart by song texture and/or artist image. Mike Joseph dayparts on the basis of what age group, according to what record store clerks tell the station, are buying those records The impartial observer may question basing a playlist at all on record sales in these depressed times, much less placing faith in a salesclerk's evaluation of demographic appeal. But the contrarian merely says this alternative method seems logical, and he thus conveniently ignores call-outs or any of the other accepted ways of approaching the situation.

WLS has some of the best-known rock personalities in town, whether 15-year veterans like Larry Lujack or relative newcomers like AOR-expatriate Steve Dahl Other stations in the market have at times brought in big-buck alternatives, or have mounted extended talent searches for the perfect morning man, or have tried to develop what they have The contrarian approach here, as in Philadelphia, has been to bring in all-new relatively unproven voices, capable of pre-writing their highly structured raps into fixed seconds-per-break limits such as to include hourly quotas of such items as street and town names.

WLS has literally given away houses. WLUP once handed over half-a-million dollars during one book. WCLR and others each easily spend a multiple of that figure in tv time each year Hot Hits' "name game" involves a rather small cash prize for knowing the jackpot amount when called, a relatively unlikely occurrence since calls are made cold from area phone books. The surname of the potential winner is given out on-air in advance, and listeners are urged "to call everyone you know" with that last name.

Come now, you scoff, who would actually bother to call people in such a situation when they have nothing to win themselves? Nice word-of-mouth promotion if anyone would . . . but would you? Would any of your friends? And yet here, perhaps, may be the heart of the matter. For "you" are not the target listener, nor are your probably too-hip friends

What we have here—and this may explain the contrarian approach . is truly lowest-common-denominator radio This is not aimed at the young professional from the station's soft-rock days The typical listener may be the housewife who grew up on trashy top 40 in the 1950s (and still wants to hear it on the radio) . . and her teenage kids

If WBBM-FM starts out even half as well as WCAU-FM did, we are likely to see stations committing the sincerest form of flattery from coast to coast . . and probably many of them failing at it I can readily attest, from many hours of observation and

(Continued on page 33)

Survey For Week Ending 7/10/82

Billboard® Chart Breakouts™

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Chart	Artist	Title, Label
Hot 100	FRANK & MOON ZAPPA	Valley Girl Barking Pumpkin 1485 (CBS)
	PAUL DAVIS	Love Or Let Me Be Lonely, Arista 0697
	RAY PARKER, JR.	Let Me Go Arista 0695
Country	BELLAMY BROTHERS	Get Into Reggae Country, Elektra/Curb 7 69999
	TOM CARLILE	Back In Debbie's Arms, Door Knob 82 180
	BILLY "CRASH" CRADDOCK	Love Busted Capitol 5139
	NARVEL FELTS	Roll Over Beethoven Lobo XI
Black	LARRY GRAHAM	Sooner Or Later, Warner Bros. 7 29956
	THE B.B. & Q BAND	Imagination Capitol 5118
	DENIECE WILLIAMS	Waiting By The Hotline, ARC/Columbia 18 03015
	BILL SUMMERS AND SUMMERS HEAT	Give Your Love To Me MCA 52077
A/C	MICHAEL MURPHEY	What's Forever For, EMI America 1466
	ELTON JOHN	Blue Eyes, Geffen 7 29954 (Warner Bros.)
	PAUL DAVIS	Love Or Let Me Be Lonely, Arista 0697

This week's highest superstarred/starred chart entries in the formats listed

New On The Charts

MEN AT WORK
"Who Can It Be Now?"—☆

Men At Work have been a favorite on the Australian club circuit for several years. The five-member band came to the attention of CBS Records Australia after a number of sellout dates.

Working with producer Peter Mclan, the group's first single, "Who Can It Be Now?" was released in 1981 The single was certified gold in Australia, as was the followup song, "Down Under" Their debut album, "Business As Usual," has reportedly sold more than 150,000 copies and was No. 1 in Australia for longer than any other domestic release except Split Enz' "True Colours."

The group is composed of Colin Hay, vocals; Greg Ham, saxophonist/keyboardist, Ron Strykert, lead guitarist; bassist John Rees; and drummer Jerry Speiser. For more information about the group, contact CBS Records, 51 W 52nd St , New York, N Y 10019, (212) 975-4321

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the black and country charts, see pages 58 and 53.

Out Of The Box

HOT 100/AC

CLEVELAND—" 'Do I Do' is pure **Stevie Wonder,**" says WWWM-FM music-program director Mike McVay. "It's a little more uptempo than most adult contemporary stations care to handle these days, but we—the post-war baby boom- grew up on Motown and rock'n'roll, and I see nothing wrong with programming it" He's also excited about **Herb Alpert's** "Route 101" (A&M), which he calls "a breath of fresh air, really the hottest tune we've seen in a good while Most instrumentals today are theme songs that evoke mental pictures, but this is light and airy, perfect to drive along to. I find the Latin beat very relaxing."

AOR

DANBURY, Conn "Your Daddy Don't Know," the first single from **Toronto's** new Network LP, "Get It On Credit," has caught the ear of WRKI music director Bruce Goldsen, who feels the Canadian rock group has come up with a rock'n'roll version of "Jessie's Girl." "It's a tough sound—part Loverboy, part Rush," he says. "I liked it right off the bat" An edited version of "Take A Chance With Me" by **Roxy Music** from the group's "Avalon" album (EG/Warner Bros.), is another new add Goldsen says that singer Brian Ferry's voice "is eerie but very catchy The single certainly isn't as weird as their cover of Lennon's 'Jealous Guy.' After three plays, I was singing it in my car" He concludes that while he's never been a big **Judas Priest** fan, he thinks the group is looking for older demographics with their new record, "Screaming For Vengeance" (Columbia) "They've put some melody back into their music. In fact, two cuts, 'The Hellion' and 'Electric Eye,' sound like heavy metal but really have a mainstream edge."

BLACK/URBAN

FT LAUDERDALE—WRBD-AM music director Julian Wright, better known as "Dr J," believes in the poetic power of "The Message," the new single by **Grandmaster Flash and the Furious Five** (Sugar Hill). "It's the deepest message I've ever heard on a rap record," he notes. "There's so much inner city tension—I think it's absolutely incredible They've always sold well on the street, but this record is going to sell everywhere" The broadcaster also likes the new single by the **Sugar Hill Gang**, "The Lover In You" (Sugar Hill), but he's more impressed with keyboardist Pete Wingfield, who wrote and produced the track with Sylvia Robinson "He's the real man behind the scenes I believed in his work for Mel Brooks on 'It's Good To Be The King,' but the record didn't catch here Yet the response to 'Lover' is like night and day. It really flows" Dr J adds that he's energized by the bass line to "Dance Floor," the new single by **Zapp** (Warner Bros.), and that "Imagination" by the **BB&Q Band** (Capitol) is an instant vocoder classic "The vocal arrangement reminds me of the group's 'A Time To Love,' but rhythmically I hear the Petrus Italo-funk sound of 'I'll Do My Best' and 'Feeling Lucky' all the way through"

COUNTRY

PITTSBURGH Ron Antill likes the smoothness of **Gail Davies'** delivery on her cover of "You Turn Me On (I'm A Radio)" (Warner Bros). The WDSY-FM music director says the singer's vocal on the Joni Mitchell tune "warms the record up rather nicely" Another new standout, he feels, is "This Dream's On Me" by **Gene Watson** (MCA). "We're countrypolitan when it comes to programming, and we've kind of shied away from Gene in the past But he's doing well for us now The new tune is very tight and really strikes my fancy." Antill is also enthusiastic about the crossover potential of "Dreams Die Hard" by **Gary Morris** (Warner Bros) and **Michael Murphy's** treatment of "What's Forever For" (Liberty).

KS

Billboard® Singles Radio Action™

Playlist Prime Movers ★ · Playlist Top Add Ons ● · Breakouts

Based on station playlists through Tuesday (6/29/82)

PRIME MOVERS–NATIONAL

SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)
THE STEVE MILLER BAND—Abracadabra (Capitol)

TOP ADD ONS–NATIONAL

PAUL McCARTNEY—Take It Away (Columbia)
ELTON JOHN—Blue Eyes (Geffen)
BILLY IDOL—Hot In The City (Chrysalis)

BREAKOUTS–NATIONAL

PAUL DAVIS—I Love Dr Let Me Be Lonely (Arista)
FOREIGNER—Urgent (Atlantic)
BILL CHAPLIN—Sara (Elektra)

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel
★★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel
● **ADD ONS**—All records added at the stations listed as determined by station personnel
●● **KEY ADD ONS**—the two key records added at the stations listed as determined by station personnel
BREAKOUTS—Billboard Chart Department summary of Add On and Prime Movers information to reflect greatest record activity at regional and national levels

ENTRY SYMBOLS—
N—Night Part; O—Day Part; H—Hot Booked, L—LP Cut, X—Extra, N—Key Add, A—Add, D—Debut; P—Prime Mover, Q—Key Prime Mover, BU—Bounced Playlist From Last Week

Pacific Southwest Region

★ PRIME MOVERS

SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
FLEETWOOD MAC—Hold Me (Warner Bros.)
THE STEVE MILLER BAND—Abracadabra (Capitol)

● TOP ADD ONS

PAUL McCARTNEY—Take It Away (Columbia)
787—Mega Force (Boardwalk)
STEVIE WONDER—Do I Do (Tamla)

BREAKOUTS

NICOLETTE LARSON—I Only Want To Be With You (Warner Bros.)

KAXX-FM—Bakersfield
(Kaxx Studios—Wed.)
★ FLEETWOOD MAC—Hold Me 74
● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 27
● JR SPYLAN—Caught Up In You 11
● STE TE-TE—Rice Cake 27
● SCARY ROGERS—Love Will Turn You Around 28-23
● THE ALAN PARSONS PROJECT—Eye In The Sky
● NICOLETTE LARSON—Only Want To Be With You
● FLEETWOOD MAC—Hoyeyo
● FOREIGNER—Urgent/Juke Box Boogie Tu Rock 8
● SCAMPORE—No One Like You 5
● TED NUGENT—Wango Tango
● BEAT MY WORK—Who Can I Be Now
● THE GO-GO'S—Vacation 8
● BILLY IDOL—Hot In The City
● ROBERT PLANT—Burning Down One Side L

KIMN-AM—Denver
(Doug Grimes—WD)
● ASIA—Heat Of The Moment 21
● BILLY BRAGG—Love I Love A Little Bit Much Of You
● JOHN COUGAR—Hurts So Good 43
● JR SPYLAN—Caught Up In You 5
● THE WHITLS—Tells The Lonely 16?
● STEVIE WONDER—Do I Do

● Wallace Blackmon—You Should Hear How She Feels
★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 8
● PAUL McCARTNEY—Take It Away 8
● GIRLY, HALL AND KIRAN GAITES—Your Imagination 8
● THE POWER STATIONS—American Music 8
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) 8

FLEETWOOD MAC—Hold Me (Warner Bros.)
THE STEVE MILLER BAND—Abracadabra (Capitol)

● TOP ADD ONS

PAUL McCARTNEY—Take It Away (Columbia)
787—Mega Force (Boardwalk)
STEVIE WONDER—Do I Do (Tamla)

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● STEVIE WONDER—Do I Do

● Wallace Blackmon—You Should Hear How She Feels
★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 8
● PAUL McCARTNEY—Take It Away 8
● GIRLY, HALL AND KIRAN GAITES—Your Imagination 8
● THE POWER STATIONS—American Music 8
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) 8

● BOB MILNE—Kids Stuff
● TED NUGENT—Wango Tango
● THE GO-GO'S—Vacation 8
● JOHN MELLOR—Love Is In Control 8
● THE GO-GO'S—Vacation 8
● ROBERT PLANT—Burning Down One Side L
● ALLIANCE—Wee Dram 8 Fwd 8
● STE TE-TE—Rice Cake 8
● BILLY IDOL—Hot In The City 8
● THE WHITLS—Tells The Lonely 8
● THE BLONDES—Follow Em Like Dogs Of The Day 8
● THE GO-GO'S—Vacation 8
● BOBBY BROWN—Happy To Be Loved 8
● DAYTON—Jump In The Summertime 8
● MR HALIM—Dancing In The Street 8
● PAUL DAVIS—Love Dr Let Me Be Lonely 8
● DREAMING LITTLE/TURNER/HOLLIDAY—Not Enough Time For Bar Song
● THE POWER STATIONS—American Music 8
● EDDIE MONEY—Think I'm In Love 8
● MARLEN KAMI—Cause I Wanna Love You 8
● Marcia—You Can Do Magic 8
● CANDLELIT—Ain't Easy Comin Down 8
● LAURA BRANIGAN—Gonna 8
● BEAT MY WORK—Who Can I Be Now 8
● PAUL McCARTNEY—Take It Away 8
● JERRY REED—One Can The Conference 8 Get The Ball

KLUC FM—Las Vegas
(Dave Van Dam—MD)
● THE STEVE MILLER BAND—Abracadabra 8
● THE BEATLES—Help The Lonely 16
● FLEETWOOD MAC—Hold Me 15
● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 25
● JR SPYLAN—Caught Up In You Bagels Are Better 28-20
● THE WHITLS—Tells The Lonely 16
● THE ALAN PARSONS PROJECT—Eye In The Sky
● MELISSA MANCHESTER—You Should Hear How She Feels 8

KFI-AM—Los Angeles
(Roger Collins—MD)
★ BOB MILNE—Kids 8
● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 8
● FLEETWOOD MAC—Hold Me 27 13
● MELISSA MANCHESTER—You Should Hear How She Feels 16 8
● DONNA SUMMER—Love Is In Control 27 22
● THE GO-GO'S—Vacation 29 20
● CHICAGO—Hard To Say I'm Sorry 20 13

● JERRY REED—One Can The Conference 8 Get The Ball
● JR SPYLAN—Caught Up In You
● BOB ALPERT—Header 8 8
● BOBBY BROWN—Happy To Be Loved 8
● THE POWER STATIONS—American Music 8
● EDDIE MONEY—Think I'm In Love 8
● PAUL McCARTNEY—Take It Away 8
● LESLIE PEARL—Fall In Love 8

KRLA AM—Los Angeles
(Rick Dees—MD)
● BRIAN McFADDEN—Hands 8
● NEWCITY SUN/MINELLI—Love Pure One 10 5
● THE WHITLS—Tells The Lonely 12 7
● JOHN COUGAR—Hurts So Good 24 14
● FLEETWOOD MAC—Hold Me 29 24
● THE GO-GO'S—Vacation
● THE BILLY TIMES—Going To Kick Up Dirt
● PAUL McCARTNEY—Take It Away
● JOHN COUGAR—Hurts So Good 24 14
● FLEETWOOD MAC—Hold Me 29 24
● THE GO-GO'S—Vacation
● THE BILLY TIMES—Going To Kick Up Dirt
● PAUL McCARTNEY—Take It Away
● LESLIE PEARL—Fall In Love 8

KRTK-FM—Los Angeles
(Bobby Rivers—MD)
● FLEETWOOD MAC—Hold Me 10 6
● BERNY ROGERS—Love Will Turn You Around 27 15
● CHICAGO, STILLS AND NASH—Wasted On The Way 14 8
● THE BEGINNERS—Stim The Dock Of The Bay 24 16

● THE POWER STATIONS—American Music 29 22
● ELTON JOHN—Blue Eyes
● LARRY LEGARD AND HIS MANHATTAN SWING ORCHESTRA—Mood Of Caring 8
● MICHAEL MURPHY—What I Forever For 8
● DR. HOOK—Lovers 8
● GIRLY, HALL AND JOHN GAITES—Your Imagination 8

Pacific Northwest Region

★ PRIME MOVERS

SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
EDDIE MONEY—Think I'm In Love (Columbia)
SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)

● TOP ADD ONS

RAY PARKER JR.—Let Me Go (Arista)
JOHN COUGAR—Blue Eyes (Geffen)
THE POWER STATIONS—American Music (Planet)

BREAKOUTS

PAUL DAVIS—Love Dr Let Me Be Lonely (Arista)

KRLC-AM—Lewiston
(Steve Mac Kaine—MD)
● BLANDAIN—Turn Your Down 1
● CHICAGO—Hard To Say I'm Sorry 8 7
● DR. HOOK—Lovers 8
● AR SUPPLY—Love The Bagels Are Better 9 5
● FLEETWOOD MAC—Hold Me 8
● PAUL DAVIS—Love Dr Let Me Be Lonely 8
● THE POWER STATIONS—American Music 8
● LARRY LEGARD AND HIS MANHATTAN SWING

(Continued on page 29)

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You asked for it...

You got it. "Jack & Diane," #210 the much requested follow up single to the smash hit, "Hurts So Good." From John Cougar's gold album, "American Fool."

John Cougar has arrived, and that's no foolin'.

JOHN COUGAR
American Fool

Manufactured and Marketed by PolyGram Records

Produced by John Cougar Mellencamp and Don Gehman

RVL-7501

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/29/82)

• Continued from page 27

ORCHESTRA—Hooked On Swing A
● DAVID ROBERTS—Boys Of Autumn A
● FRANK LOCOUNTO—Ronnie Reaganomics X
● CHRIS CHRISTIAN—Am I Nothing Like The Real Thing A
● GREG GUIDRY—Into My Love X
● JOHN WILLIAMS—Theme From E.T. B
● THE ALAN PARSONS PROJECT—Eye In The Sky B
● PAUL McCARTNEY—Take It Away B
● ZAPP—Dance Floor B
● ELTON JOHN—Blue Eyes B

KGW-AM—Portland
(No MD)
★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 2 1
●● NEIL DIAMOND—Be Mine Tonight 3 2
★ RONNIE MILSAP—Any Day Now 4 3
● BERTIE HIGGINS—Just Another Day In Paradise 6 5
● MELISSA MANCHESTER—You Should Hear How She Talks 3 7
● DENIECE WILLIAMS—It's Gonna Take A Miracle X
● GORDON LIGHTFOOT—Blackberry Wine X
● ELTON JOHN—Blue Eyes X
● DARYL HALL AND JOHN OATES—Your Imagination X
● DR. HOOK—Loveline B
● LARRY LEE—Don't Talk B

KCBN-AM—Reno
(Jim O'Neil—MD)
★★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 7 6
●● THE STEVE MILLER BAND—Abracadabra 13 7
● SOFT CELL—Tainted Love/Where Did Our Love Go 4 2
● PATRICE RUSHEN—Forget Me Nots 16 11
● CHICAGO—Hard To Say I'm Sorry 18 13
● RAY PARKER JR.—Let Me Go A
● ELTON JOHN—Blue Eyes A
● GENESIS—Paperlate B
● MEN AT WORK—Who Can It Be Now A
● 707—Mega Force X
● THE CARS—Victim Of Love X
● MARSHALL CRENSHAW—Someday, Someway X
● THE ALAN PARSONS PROJECT—Eye In The Sky B
● PAUL McCARTNEY—Take It Away B
● ONE WAY—Cutie Pie B
● BILLY IDOL—Hot In The City B

KFRC-AM—San Francisco
(Kate Ingram—MD)
●● FRANK ZAPPA—Valley Girls 3 1
●● PAUL McCARTNEY AND STEVIE WONDER—What's That You're Doing 21 14
★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 32 29
★ ONE WAY—Cutie Pie 27 21
● 38 SPECIAL—Caught Up In You 39 30
●● JEFFREY OSBORNE—I Really Don't Need No Light
●● RAY PARKER JR.—Let Me Go
● HAIRCUT ONE HUNDRED—Love Plus One B
● DONNA SUMMER—Love Is In Control B

KJR-AM—Seattle
(Benjamin Hill—MD)
● GREG GUIDRY—Into My Love A
● BILL CHAMPLIN—Sara A
● PAUL McCARTNEY—Take It Away A

KYYX-FM—Seattle
(Don Ichiyama—MD)
★★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 11 1
●● AIR SUPPLY—Even The Nights Are Better 6 2
★ THE STEVE MILLER BAND—Abracadabra 9 X
★ FLEETWOOD MAC—Hold Me 8 5
★ CHICAGO—Hard To Say I'm Sorry 22 12
● MARSHALL CRENSHAW—Someday, Someway A
● KIM WILDE—Kids In America A
● MEN AT WORK—Who Can It Be A
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) X
● BILLY IDOL—Hot In The City X
● EDDIE MONEY—Think I'm In Love X
● THE ALAN PARSONS PROJECT—Eye In The Sky X
● VAN HALEN—Dancing In The Street X
● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
● CHEAP TRICK—If You Want My Love X
● LESLIE PEARL—If The Love Fits Wear It X
● JOHN WILLIAMS—Theme From E.T. X
● PAUL McCARTNEY—Take It Away B
● KENNY ROGERS—Love Will Turn You Around B
● THE GO-GO'S—Vacation B
● THE POINTER SISTERS—American Music B
● GENESIS—Paperlate B

KEZR-FM—San Jose
(Bob Harlow—MD)
★★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 14 4
★★ EDDIE MONEY—Think I'm In Love 25 15
● 38 SPECIAL—Caught Up In You 17 14
● GENESIS—Paperlate 20 18
● KENNY ROGERS—Love Will Turn You Around 28 23
● ELTON JOHN—Blue Eyes X
● KIM WILDE—Kids In America A
● ALDO NOVA—Foolin' Yourself X
● HERB ALPERT—Route 101 X
● GARY U.S. BONDS—Out Of Work X
● LESLIE PEARL—If The Love Fits Wear It A
● BILLY IDOL—Hot In The City B
● MEN AT WORK—Who Can It Be X
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) X
● ROXY MUSIC—Take A Chance With Me X
● JOURNEY—Still They Ride X
● LAURA BRANIGAN—Gloria X
● PAUL McCARTNEY—Take It Away B
● STEVIE WONDER—Do I Do B
● HAIRCUT ONE HUNDRED—Love Plus One B

KJRB-AM—Spokane
(Brian Gregory—MD)
★● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 4 1
●● SOFT CELL—Tainted Love/Where Did Our Love Go 1 5
● THE STEVE MILLER BAND—Abracadabra 5 2
★ 38 SPECIAL—Caught Up In You 11 7
● AIR SUPPLY—Even The Nights Are Better 16 10
●● THE POINTER SISTERS—American Music
●● ELTON JOHN—Blue Eyes
● GENESIS—Paperlate A
● MISSING PERSONS—Words A
● THE ROLLING STONES—Going To A Go Go X
● CHEAP TRICK—She's Tight X
● THE GO-GO'S—Vacation B
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) 9
● BILLY IDOL—Hot In The City X
● APRIL WINE—Enough Is Enough B
● FRANK ZAPPA—Valley Girls X
● PAUL McCARTNEY—Take It Away B
● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing B
● HERB ALPERT—Route 101 B

North Central Region

★ PRIME MOVERS

38 SPECIAL—Caught Up In You (A&M)
SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
RONNIE MILSAP—Any Day Now (RCA)

● TOP ADD ONS

KENNY ROGERS—Love Will Turn You Around (Liberty)
PAUL McCARTNEY—Take It Away (Columbia)
THE POINTER SISTERS—American Music (Planet)

BREAKOUTS

FOREIGNER—Luanne (Atlantic)

WYYS-FM—Cincinnati
(Barry James—MD)
●● AIR SUPPLY—Even The Nights Are Better 4 E
★★ CHICAGO—Hard To Say I'm Sorry 9 5
★ TOTO—Rosanna 13 8
★ CROSBY, STILLS AND NASH—Wasted On The Way 14 10
★ HERB ALPERT—Route 101 22 E5
● FLEETWOOD MAC—Hold Me A
● PAUL McCARTNEY—Take It Away A
● GLENN FREY—I Found Somebody X

WKRQ-FM—Cincinnati
(Tony Galluzzo—MD)
★★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 5 1
★★ 38 SPECIAL—Caught Up In You 4 3
★ DAZZ BAND—Let It Whip 6 4
★ SOFT CELL—Tainted Love/Where Did Our Love Go 16 11
★ THE MOTELS—Only The Lonely 15 12
●● CHICAGO—Hard To Say I'm Sorry
●● PAUL McCARTNEY—Take It Away
● EDDIE MONEY—Think I'm In Love A
● THE GAP BAND—You Dropped A Bomb On Me L

WZZP-FM—Cleveland
(Bob McKay—MD)
★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 1 1
★● RONNIE MILSAP—Any Day Now 4 2
● NEIL DIAMOND—Be Mine Tonight 9 3
● AIR SUPPLY—Even The Nights Are Better 13 6
★ CROSBY, STILLS AND NASH—Wasted On The Way 16 11
●● KENNY ROGERS—Love Will Turn You Around
●● THE POINTER SISTERS—American Music
● DR. HOOK—Loveline B
● GLENN FREY—I Found Somebody A
● MELISSA MANCHESTER—You Should Hear How She Talks A
● LESLIE PEARL—If The Love Fits Wear It B
● HERB ALPERT—Route 101 B

WNCI-FM—Columbus
(Steve Edwards—MD)
★● CHICAGO—Hard To Say I'm Sorry 12 9
●● CROSBY, STILLS AND NASH—Wasted On The Way 16 10
● AIR SUPPLY—Even The Nights Are Better 8 4
● KARLA BONOFF—Personally 5 5
● MELISSA MANCHESTER—You Should Hear How She Talks 7 7
●● GLENN FREY—I Found Somebody
●● KENNY ROGERS—Love Will Turn You Around
● THE POINTER SISTERS—American Music X

WBZZ-FM—Pittsburgh
(Chuck Tyler—MD)
★★ DAZZ BAND—Let It Whip 1 1
★● ASIA—Heat Of The Moment 2 2
★ TOTO—Rosanna 4 3
★ THE STEVE MILLER BAND—Abracadabra 5 4
★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 23 14
●● DARYL HALL AND JOHN OATES—Your Imagination
●● GARY U.S. BONDS—Out Of Work
● PAUL McCARTNEY—Take It Away X
● KENNY ROGERS—Love Will Turn You Around X
● THE GO-GO'S—Vacation X
● PATRICE RUSHEN—Forget Me Nots B
● CHICAGO—Hard To Say I'm Sorry B
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) B

WXKX-FM—Pittsburgh
(Clark Ingram—MD)
●● REO SPEEDWAGON—Keep The Fire Burnin' 7 4
★★ 38 SPECIAL—Caught Up In You 11 6
★ FLEETWOOD MAC—Hold Me 13 10
★ SOFT CELL—Tainted Love/Where Did Our Love Go 15 13
★ SCORPIONS—No One Like You 17 14
● FOREIGNER—Luanne X

WKWK-FM—Wheeling
(Ned Ferris—MD)
● THE MOTELS—Only The Lonely A
● FLEETWOOD MAC—Hold Me X
● DR. HOOK—Loveline A
● PATRICE RUSHEN—Forget Me Nots A
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) X

Southwest Region

★ PRIME MOVERS

CHICAGO—Hard To Say I'm Sorry
AIR SUPPLY—Even The Nights Are Better (Arista)
DAZZ BAND—Let It Whip (Motown)

● TOP ADD ONS

ELTON JOHN—Blue Eyes (Geffen)
THE REDDINGS—(Sittin' On) The Dock Of The Bay (Believe In A Dream)
EDDIE MONEY—Think I'm In Love (Columbia)

BREAKOUTS

PAUL DAVIS—Love Or Let Me Be Lonely (Arista)
FOREIGNER—Luanne (Atlantic)

KHFI-FM—Austin
(Ed Volkman—MD)
● THE ROLLING STONES—Going To A Go Go X
● THE GO-GO'S—Vacation X
● EDDIE MONEY—Think I'm In Love X
● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
● KENNY ROGERS—Love Will Turn You Around X
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) A
★ BILLY IDOL—Hot In The City X
● CHEAP TRICK—If You Want My Love X

WFMF-FM—Baton Rouge
(Wayne Watkins—MD)
★★ DAZZ BAND—Let It Whip 10 3
★● THE STEVE MILLER BAND—Abracadabra 16 8
★ SOFT CELL—Tainted Love/Where Did Your Love Go 1
★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 27 14
★ CHICAGO—Hard To Say I'm Sorry 20 15
●● PAUL McCARTNEY—Take It Away
●● DARYL HALL AND JOHN OATES—Your Imagination
● THE POINTER SISTERS—American Music B

KLVU-FM—Dallas
(Rivers Morgan—MD)
★★ AIR SUPPLY—Even The Nights Are Better 5 1
●● CHICAGO—Hard To Say I'm Sorry 6 2
● MICHAEL MURPHY—What's Forever For 13 8
● LESLIE PEARL—If The Love Fits Wear It 14 10
● FLEETWOOD MAC—Hold Me 19 12
●● ELTON JOHN—Blue Eyes
●● PAUL DAVIS—Love Or Let Me Be Lonely
● CHRIS CHRISTIAN—Am I Nothing Like The Real Thing B

KINT-FM—El Paso
(Patty Gibbs—MD)
★● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 3 7
★● DARYL HALL AND JOHN OATES—Your Imagination 14 14
● CROSBY, STILLS AND NASH—Wasted On The Way 14 X
● OLIVIA NEWTON-JOHN—Landslide 26 20
● GREG KIHN—Every Love Song 28 21
●● FOREIGNER—Luanne
●● RAY PARKER JR.—Let Me Go
● ROBERTA FLACK—I'm The One A
● MIKE POST & BERB PEDERSON—School's Out A
● BILLY IDOL—Hot In The City X
● CARLY SIMON—Why A
● JERRY REED—She Got The Goldmine A
● MEN AT WORK—Who Can It Be Now B
● MISSING PERSONS—Words B
● AXE—Now Or Never B
● THE CLASH—Should I Stay Or Should I Go B

KEGL-FM—Ft. Worth
(Bill Hayes—MD)
★● FLEETWOOD MAC—Hold Me 17 E4
★● BILLY IDOL—Hot In The City 28 24
★ SOFT CELL—Tainted Love 7 5
● CROSBY, STILLS AND NASH—Wasted On The Way 22 17
★ GLENN FREY—I Found Somebody 27 20
●● TOTO—Africa
●● ASIA—Only Time Will Tell
● PAUL McCARTNEY—Take It Away A
● THE GO-GO'S—Vacation B
● THE ALAN PARSONS PROJECT—Eye In The Sky B
● JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
● FRANK ZAPPA—Valley Girls X
● JOHN WAITE—Change X

KRLY-FM—Houston
(Steve Harris—MD)
● B, B & Q BAND—Imagination A
● PIECES OF A DREAM—Mount Airy Groove X
● DUNN & BRUCE STREET—Shout For Joy A
● FELIX AND JARVIS—Flame Thrower Rap A
● ZAPP—Dance Floor X
● HOWARD JOHNSON—So Fine A
● DAYTON—Hot Fun In The Summertime A
● THE ISLEY BROTHERS—The Real Deal A
● ARETHA Franklin—Jump To It X

KFMK-FM—Houston
(Jerry Steele—MD)
★● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing 10 8
★● STEVIE WONDER—Do I Do 14 12
★ ALABAMA—Take Me Down 4 3
● EDDIE RABBITT—I Don't Know Where To Start 7 6
★ KENNY ROGERS—Love Will Turn You Around 19 14
●● KARLA BONOFF—Personally
● AIR SUPPLY—Even The Nights Are Better B
● LESLIE PEARL—If The Love Fits Wear It B

KVOL-AM—Lafayette
(Phil Rankin—MD)
★● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 9 3
★★ FLEETWOOD MAC—Hold Me 17 10
● THE STEVE MILLER BAND—Abracadabra 20 11
● GLENN FREY—I Found Somebody 23 16
● CROSBY, STILLS AND NASH—Wasted On The Way 27 22
● JERRY REED—She Got The Goldmine (I Got The Shaft) A
● LAURA BRANIGAN—Gloria A
● FOREIGNER—Luanne A
● KENNY ROGERS—Love Will Turn You Around A
● KIM WILDE—Kids In America A
● BILLY IDOL—Hot In The City A
● THE GO-GO'S—Vacation A
● APRIL WINE—Enough Is Enough X
● FRANKIE MILLER BAND—To Dream The Dream X
● MARSHALL CRENSHAW—Someday, Someway X
● THE ALAN PARSONS PROJECT—Eye In The Sky X
● THE CHARLIE DANIELS BAND—Ragin' Cajun X
● ASHFORD AND SIMPSON—Street Corner X
● OLIVIA NEWTON-JOHN—Landslide B
● CHEAP TRICK—If You Want My Love X
★ RICK BOWLES—Too Good To Turn Back X
● 707—Mega Force X
● GREG KIHN—Every Love Song X
● AXE—Now Or Never X
● ALLIANCE—How Does It Feel X
● STEVIE WONDER—Do I Do B
● THE POINTER SISTERS—American Music B
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) B
● EDDIE MONEY—Think I'm In Love B

KBFM-FM—McAllen-Brownsville
(Steve Owens—MD)
★★ CHICAGO—Hard To Say I'm Sorry 18 17
★● THE STEVE MILLER BAND—Abracadabra 26 19
★ DARYL HALL AND JOHN OATES—Your Imagination 24 20
● HAIRCUT ONE HUNDRED—Love Plus One 30 22
★ CROSBY, STILLS AND NASH—Wasted On The Way 27 24
● EDDIE MONEY—Think I'm In Love B
● GENESIS—Paperlate B
● MELISSA MANCHESTER—You Should Hear How She Talks B
● THE POINTER SISTERS—American Music X
● THE GO-GO'S—Vacation X
● KENNY ROGERS—Love Will Turn You Around A
● PAUL McCARTNEY—Take It Away A
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) A
● RAY PARKER JR.—Let Me Go X
● THE GAP BAND—Early In The Morning X
★ A FLOCK OF SEAGULLS—I Ran X

● FRANKIE MILLER BAND—To Dream The Dream B
● THE REDDINGS—(Sittin' On) The Dock Of The Bay X

WEZB-FM—New Orleans
(Jerry Lousteau—MD)
●● DAZZ BAND—Let It Whip 1 E
★● ASIA—Heat Of The Moment 11 5
● JOHN COUGAR—Hurts So Good 16 12
● FLEETWOOD MAC—Hold Me 18 13
● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 20 14
●● DARYL HALL AND JOHN OATES—Your Imagination
●● THE GO-GO'S—Vacation
● CROSBY, STILLS AND NASH—Wasted On The Way B
● PAUL McCARTNEY—Take It Away X
● KENNY ROGERS—Love Will Turn You Around X
● PATRICE RUSHEN—Forget Me Nots X

WTIX-AM—New Orleans
(Gary Franklin—MD)
★★ TOTO—Rosanna 2 1
●● THE MOTELS—Only The Lonely 7 4
★ THE POINTER SISTERS—American Music 32 27
★ DARYL HALL AND JOHN OATES—Your Imagination 37 28
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) 36 31
●● MEN AT WORK—Who Can It Be Now
●● EDDIE MONEY—Think I'm In Love
● ASHFORD AND SIMPSON—Street Corner X
● HERB ALPERT—Route 101 A
● CARLY SIMON—Why X
● THE GAP BAND—Early In The Morning X
● THE REDDINGS—Sittin' On The Dock Of The Bay X
● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B
● DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going
● THE GO-GO'S—Vacation B
● KENNY ROGERS—Love Will Turn You Around B

WQUE-FM—New Orleans
(Chris Bryan—MD)
★★ PATRICE RUSHEN—Forget Me Nots 6 1
★● ALABAMA—Take Me Down 10 6
★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 11 7
★ AIR SUPPLY—Even The Nights Are Better 20 15
★ CROSBY, STILLS AND NASH—Wasted On The Way 22 17
●● PAUL McCARTNEY—Take It Away
●● ELTON JOHN—Blue Eyes
● THE POINTER SISTERS—American Music B
● GREG GUIDRY—Into My Love B
● THE REDDINGS—(Sittin' On) The Dock Of The Bay B
● STACY LATTISAW—Don't Throw It All Away A

KOFM-FM—Oklahoma City
(Chuck Morgan—MD)
★● NEIL DIAMOND—Be Mine Tonight 12 9
★★ 38 SPECIAL—Caught Up In You 16 10
★ KANSAS—Play The Game Tonight 17 11
★ THE MOTELS—Only The Lonely 18 14
★ FLEETWOOD MAC—Hold Me 20 15
● PAUL McCARTNEY—Take It Away A
● BILLY IDOL—Hot In The City A
● CHEAP TRICK—If You Want My Love X
● MARSHALL CRENSHAW—Someday, Someway X
● ELTON JOHN—Blue Eyes A
● PATRICE RUSHEN—Forget Me Nots X
● DARYL HALL AND JOHN OATES—Your Imagination B
● HERB ALPERT—Route 101 A
● GARY U.S. BONDS—Out Of Work X
● QUARTERFLASH—Right Kind Of Love X
● MELISSA MANCHESTER—You Should Hear How She Talks X
● LESLIE PEARL—If The Love Fits Wear It X

KTSA-AM—San Antonio
(Charlie Brown—MD)
★★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 22 15
★● ALABAMA—Take Me Down 27 22
★ RONNIE MILSAP—Any Day Now 12 8
● CHICAGO—Hard To Say I'm Sorry 25 21
● THE STEVE MILLER BAND—Abracadabra 30 25
● KENNY ROGERS—Love Will Turn You Around B
● THE MOTELS—Only The Lonely X
● FLEETWOOD MAC—Hold Me X
● REO SPEEDWAGON—Keep The Fire Burnin' X

KEEL-AM—Shreveport
(Tom Kenny—MD)
★★ CHICAGO—Hard To Say I'm Sorry 7 2
★● AIR SUPPLY—Even The Nights Are Better 11 4
● KENNY ROGERS—Love Will Turn You Around 18 7
● FLEETWOOD MAC—Hold Me 19 13
★ CROSBY, STILLS AND NASH—Wasted On The Way 16 10
●● THE REDDINGS—(Sittin' On) The Dock Of The Bay
●● DR. HOOK—Loveline

Midwest Region

★ PRIME MOVERS

CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
THE MOTELS—Only The Lonely (Capitol)

● TOP ADD ONS

HERB ALPERT—Route 101 (A&M)
PAUL McCARTNEY—Take It Away (Columbia)
KIM WILDE—Kids In America (EMI America)

BREAKOUTS

GREG KIHN—Every Love Song (Beserkeley)

KYFR-AM—Bismarck
(Dan Brannan—MD)
★● GLENN FREY—I Found Somebody 6 2
●● THE MOTELS—Only The Lonely 7 3
● REO SPEEDWAGON—Keep The Fire Burnin' 13 6
● CHICAGO—Hard To Say I'm Sorry 17 10
● RICK SPRINGFIELD—What Kind Of Fool Am I 18 14
● THE POINTER SISTERS—American Music A
● ELTON JOHN—Blue Eyes A
● EYE TO EYE—Nice Girls X
● CROSBY, STILLS AND NASH—Wasted On The Way X
● KARLA BONOFF—Personally X
● THE STEVE MILLER BAND—Abracadabra X
● PAUL McCARTNEY—Take It Away X
● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
● PATRICE RUSHEN—Forget Me Nots A
● SOFT CELL—Tainted Love/Where Did Our Love Go X
● HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
● KENNY ROGERS—Love Will Turn You Around X
● THE GO-GO'S—Vacation X
● HEART—This Man Is Mine X
● DARYL HALL AND JOHN OATES—Your Imagination X
● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B

KIOA-AM—Des Moines
(A.M. Pantoja—MD)
★★ CHICAGO—Hard To Say I'm Sorry 13 5
★● THE MOTELS—Only The Lonely 14 7
● FLEETWOOD MAC—Hold Me 18 11
★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 25 13
● RICK SPRINGFIELD—What Kind Of Fool Am I 21 15
● PAUL DAVIS—Love Or Let Me Be Lonely A
● ELTON JOHN—Blue Eyes X
● THE ALAN PARSONS PROJECT—Eye In The Sky A
● LAURA BRANIGAN—Gloria X
● OLIVIA NEWTON-JOHN—Landslide X
● THE REDDINGS—Sittin' On The Dock Of The Bay X
● PAUL McCARTNEY—Take It Away X
● LESLIE PEARL—If The Love Fits Wear It X
● THE STEVE MILLER BAND—Abracadabra A
● KENNY ROGERS—Love Will Turn You Around B
● THE POINTER SISTERS—American Music B
● STEVIE WONDER—Do I Do B
● HERB ALPERT—Route 101 B

WIKS-FM—Indianapolis
(Jay Stevens—MD)
★● CHICAGO—Hard To Say I'm Sorry 20 9
★● CHEAP TRICK—If You Want My Love 16 11
● FLEETWOOD MAC—Hold Me 19 15
★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 17 16
★ GARY U.S. BONDS—Out Of Work 23 18
● ROLLING STONES—Going To A Go Go B
● CROSBY, STILLS AND NASH—Wasted On The Way B
● EDDIE MONEY—Think I'm In Love B
● FRANKIE MILLER BAND—To Dream The Dream B
● THE SHOES—We Ride Tonight B
● MEN AT WORK—Who Can It Be Now X
● THE ALAN PARSONS PROJECT—Eye In The Sky B
● MARSHALL CRENSHAW—Someday, Someway X
● NAZARETH—Love Leads To Madness X
● ALDO NOVA—Foolin' Yourself X
● BALANCE—Slow Motion A
● CLOCKS—She Looks Alot Like You A

WNAP-FM—Indianapolis
(Paul Mendenhall—MD)
★★ CHICAGO—Hard To Say I'm Sorry 18 7
★● KARLA BONOFF—Personally 18 10
● TOTO—Rosanna 1 E
★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 6 2
● FLEETWOOD MAC—Hold Me 9 X
●● DAZZ BAND—Let It Whip
● THE POINTER SISTERS—American Music A
● THE ALAN PARSONS PROJECT—Eye In The Sky A
● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) A
● QUARTERFLASH—Right Kind Of Love A
● ALABAMA—Take Me Down B
● CROSBY, STILLS AND NASH—Wasted On The Way B
● KENNY ROGERS—Love Will Turn You Around B

KBEQ-FM—Kansas City
(Mag Britton—MD)
★★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 6 1
●● THE STEVE MILLER BAND—Abracadabra 14 10
● SOFT CELL—Tainted Love/Where Did Our Love Go 17 14
● AIR SUPPLY—Even The Nights Are Better 22 18
★ FLEETWOOD MAC—Hold Me 26 20
● STEVIE WONDER—Do I Do A
● GENESIS—Paperlate X
● THE POINTER SISTERS—American Music X
● KENNY ROGERS—Love Will Turn You Around X
● EDDIE MONEY—Think I'm In Love B
● OLIVIA NEWTON-JOHN—Landslide B

WZEE-FM—Madison
(Matt Hudson—MD)
★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 4 1
★● CHICAGO—Hard To Say I'm Sorry 18 7
● THE STEVE MILLER BAND—Abracadabra 14 9
★ FRANK ZAPPA—Valley Girls 18 10
★ RICK SPRINGFIELD—What Kind Of Fool Am I 23 17
●● THE GO-GO'S—Vacation
●● KIM WILDE—Kids In America
● THE ALAN PARSONS PROJECT—Eye In The Sky X
● MELISSA MANCHESTER—You Should Hear How She Talks B
● PAUL McCARTNEY—Take It Away B
● DARYL HALL AND JOHN OATES—Your Imagination B
● CROSBY, STILLS AND NASH—Wasted On The Way B
● GREG KIHN—Every Love Song X
● BILLY IDOL—Hot In The City X
● EDDIE MONEY—Think I'm In Love X
● FRANKIE MILLER BAND—To Dream The Dream X
● GENESIS—Paperlate X

KDWB-AM—Minneapolis
(Karen Anderson—MD)
★★ AIR SUPPLY—Even The Nights Are Better 5 1
★● ALABAMA—Take Me Down 15 12
★ FLEETWOOD MAC—Hold Me 18 14
★ RICK SPRINGFIELD—What Kind Of Fool Am I 20 16
★ KENNY ROGERS—Love Will Turn You Around 22 18
●● GREG KIHN—Every Love Song
●● HERB ALPERT—Route 101
● FRANKIE MILLER BAND—To Dream The Dream X
● ELTON JOHN—Blue Eyes

KXOK-AM—St. Louis
(Lee Douglas—MD)
★● SHEENA EASTON—When He Shines 8 3
★● DENIECE WILLIAMS—It's Gonna Take A Miracle 9 4
★ KARLA BONOFF—Personally 17 9
★ AIR SUPPLY—Even The Nights Are Better 15 10
★ MELISSA MANCHESTER—You Should Hear How She Talks 16 12
●● ALABAMA—Take Me Down

KSLQ-FM—St. Louis
(Johnny King—MD)
★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 2 1
★★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 3 3
★ THE MOTELS—Only The Lonely 13 10
★ CHICAGO—Hard To Say I'm Sorry 20 16
★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 25 20

KSTP-FM (KS-95)—St. Paul
(Chuck Rapp—MD)
★★ AIR SUPPLY—Even The Nights Are Better 7 4
★★ CHICAGO—Hard To Say I'm Sorry 8 6
★ FLEETWOOD MAC—Hold Me 20 10
★ RONNIE MILSAP—Any Day Now 13 11
★ THE STEVE MILLER BAND—Abracadabra 18 13
●● THE MOTELS—Only The Lonely
●● PAUL McCARTNEY—Take It Away
● CROSBY, STILLS AND NASH—Wasted On The Way B
● KENNY ROGERS—Love Will Turn You Around B
● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B
● MELISSA MANCHESTER—You Should Hear How She Talks A
● HERB ALPERT—Route 101 X

WSPT-FM—Stevens Point
(Brad Tyler—MD)
★★ JOHN COUGAR—Hurts So Good 1 1
●● THE STEVE MILLER BAND—Abracadabra 2 2
★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) X 1
★ FLEETWOOD MAC—Hold Me 15 5
★ CHICAGO—Hard To Say I'm Sorry 19 14
●● KENNY ROGERS—Love Will Turn You Around
●● THE ALAN PARSONS PROJECT—Eye In The Sky
● KIM WILDE—Kids In America B
● PATRICE RUSHEN—Forget Me Nots B
● PAUL McCARTNEY—Take It Away B
● THE CLASH—Should I Stay Or Should I Go B
● DARYL HALL AND JOHN OATES—Your Imagination B
★ 707—Mega Force L
● BILLY IDOL—Hot In The City I
● APRIL WINE—Enough Is Enough L

KEYN-FM—Wichita
(Tom Springs—MD)
★● ASIA—Heat Of The Moment 7 4
●● 38 SPECIAL—Caught Up In You 11 7
★ LOVERBOY—When It's Over 12 9
★ JOHN COUGAR—Hurts So Good 15 10
★ ALABAMA—Take Me Down 14 11
● THE GO-GO'S—Vacation X
● EYE TO EYE—Nice Girls A
● THE POINTER SISTERS—American Music A
● KENNY ROGERS—Love Will Turn You Around A
● MELISSA MANCHESTER—You Should Hear How She Talks X
● HEART—This Man Is Mine X
● THE MOTELS—Only The Lonely X
● PAUL McCARTNEY—Take It Away B
● CROSBY, STILLS AND NASH—Wasted On The Way B
● DARYL HALL AND JOHN OATES—Your Imagination B
● GARY U.S. BONDS—Out Of Work B
● SOFT CELL—Tainted Love/Where Did Our Love Go B

Northeast Region

★ PRIME MOVERS

SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
JOHN COUGAR—Hurts So Good (Riva/Mercury)
BONNIE MILSAP—Any Day Now (RCA)

● TOP ADD ONS

PAUL McCARTNEY—Take It Away (Columbia)
ELTON JOHN—Blue Eyes (Geffen)
BILLY IDOL—Hot In The City (Chrysalis)

BREAKOUTS

PAUL DAVIS—Love Or Let Me Be Lonely (Arista)
FOREIGNER—Luanne (Atlantic)

WFLY-FM—Albany
(Jack Lawrence—MD)
★★ JOHN COUGAR—Hurts So Good 3 E
★● THE MOTELS—Only The Lonely 9 6
★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 11 7
★ THE STEVE MILLER BAND—Abracadabra 20 13
★ CHICAGO—Hard To Say I'm Sorry 23 17
●● THE ROLLING STONES—Going To A Go Go
● EDDIE MONEY—Think I'm In Love X
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) B
● PAUL McCARTNEY—Take It Away X
● ELTON JOHN—Blue Eyes X
● THE POINTER SISTERS—American Music X
● STEVIE WONDER—Do I Do B
● MELISSA MANCHESTER—You Should Hear How She Talks B

WTRY-AM—Albany
(Bill Cahill—MD)
★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1 1
●● RICK SPRINGFIELD—What Kind Of Fool Am I 17 7
● CHICAGO—Hard To Say I'm Sorry 16 9
● FLEETWOOD MAC—Hold Me 20 15
● KARLA BONOFF—Personally 22 18
●● ELTON JOHN—Blue Eyes
●● MELISSA MANCHESTER—You Should Hear How She Talks
● FRANK ZAPPA—Valley Girls A
● PAUL McCARTNEY—Take It Away B
● THE POINTER SISTERS—American Music B

WACZ-AM—Bangor
(Michael O'Hara—MD)
★● KIM WILDE—Kids In America 22 16
★● REO SPEEDWAGON—Keep The Fire Burnin' 25 21
★ THE STEVE MILLER BAND—Abracadabra 23 20
★ ALABAMA—Take Me Down 27 23
★ KANSAS—Play The Game Tonight 28 24
●● FOREIGNER—Luanne
●● PAUL McCARTNEY—Take It Away
● MELISSA MANCHESTER—You Should Hear How She Talks B
● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
● GLENN FREY—I Found Somebody B
● THE POINTER SISTERS—American Music B

WGUY-AM—Bangor
(Jim Randall—MD)
★★ DAZZ BAND—Let It Whip 3 1
★● JOHN COUGAR—Hurts So Good 6 3
★ RITCHIE FAMILY—I'll Do My Best (For You Baby) 14 9
★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 29 11
★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 22 19
● REO SPEEDWAGON—Keep The Fire Burnin' X
● ODYSSEY—Inside Out B
● DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going
● CARLY SIMON—Why A
● JERMAINE JACKSON—Let Me Tickle Your Fancy A
● GLENN FREY—I Found Somebody A
● ROXY MUSIC—Take A Chance With Me X
● THE GO-GO'S—Vacation X
● CROSBY, STILLS AND NASH—Wasted On The Way X
● MISSING PERSONS—Words X
● OLIVIA NEWTON-JOHN—Landslide X
● CHICAGO—Hard To Say I'm Sorry X
● GENESIS—Paperlate X
● THE GAP BAND—Early In The Morning B
● ASHFORD AND SIMPSON—Street Corner B
● THE POINTER SISTERS—American Music B
● BILLY IDOL—Hot In The City B
● JOURNEY—Still They Ride B

WXKS-FM—Boston
(Joey Carvello—MD)
●● PATRICE RUSHEN—Forget Me Nots 2 1
● BILLY IDOL—Hot In The City 21 19
● IMAGINATION—Just An Illusion 26 24
● LAURA BRANIGAN—Gloria B
● EYE TO EYE—Nice Girls B
● A FLOCK OF SEAGULLS—I Ran X
● HERB ALPERT—Route 101 A
● STACY LATTISAW—Don't Throw It All Away X
● JERMAINE JACKSON—Let Me Tickle Your Fancy A

Billboard® Singles Radio Action™

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/29/82)

● THE GO-GO'S—Vacation X
● LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing X
● MISSING PERSONS—Words X
● FRANK ZAPPA—Valley Girls X
● ARETHA FRANKLIN—Jump To It X
● GREG GUIDRY—Into My Love X
● MEN AT WORK—Who Can It Be Now X
● JOURNEY—Still They Ride X
● JON AND VANGELIS—I'll Find My Way Home X
● LESLIE PEARL—If The Love Fits Wear It X

WVBF-FM—Boston
(Reg Johns—MD)
★★ RONNIE MILSAP—Any Day Now 7 3
★★ KARLA BONOFF—Personally 13 8
★ ALABAMA—Take Me Down 17 10
★ CHICAGO—Hard To Say I'm Sorry 21 15
★ AIR SUPPLY—Even The Nights Are Better 20 17
●● KENNY ROGERS—Love Will Turn You Around
●● STEVIE WONDER—Do I Do
● HERB ALPERT—Route 101 A

WKBW-AM—Buffalo
(John Summers—MD)
● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
● STEVIE WONDER—Do I Do A
● THE POINTER SISTERS—American Music X
● PAUL McCARTNEY—Take It Away A

WBEN-FM—Buffalo
(Roger Christian—MD)
★★ JEFFREY OSBORNE—I Really Don't Need No Light 39 14
★★ GENESIS—Paperlate 40 15
●● MELISSA MANCHESTER—You Should Hear How She Talks
●● BILLY IDOL—Hot In The City
● THE ALAN PARSONS PROJECT—Eye In The Sky A
● ELTON JOHN—Blue Eyes A
● DAYTON—Hot Fun In The Summertime X
● LAURA BRANIGAN—Gloria A
● THE GO-GO'S—Vacation B
● PAUL McCARTNEY—Take It Away B
● KENNY ROGERS—Love Will Turn You Around B

WTSN-AM—Dover
(Jim Sebastian—MD)
★★ RONNIE MILSAP—Any Day Now 6 1
★★ AIR SUPPLY—Even The Nights Are Better 18 3
★ KARLA BONOFF—Personally 8 5
★ ALABAMA—Take Me Down 16 7
★ NEIL DIAMOND—Be Mine Tonight 12 9
● MELISSA MANCHESTER—You Should Hear How She Talks X
● PAUL DAVIS—Love Or Let Me Be Lonely X
● FOREIGNER—Luanne X
● THE CARS—Victim Of Love X
● THE POINTER SISTERS—American Music X
● OLIVIA NEWTON-JOHN—Landslide X
● FRANKIE MILLER BAND—To Dream The Dream X

WTIC-FM—Hartford
(Rick Donahue—MD)
★★ DAZZ BAND—Let It Whip 4 1
★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) [illegible] 2
★ JOHN COUGAR—Hurts So Good 11 6
★ FLEETWOOD MAC—Hold Me 16 10
★ THE GAP BAND—Early In The Morning 18 13
●● THE GO-GO'S—Vacation
●● PAUL McCARTNEY—Take It Away
● KENNY ROGERS—Love Will Turn You Around X
● FRANK ZAPPA—Valley Girls X
● GARY U.S. BONDS—Out Of Work A

WBLI-FM—Long Island
(Bill Terry—MD)
★★ THE HUMAN LEAGUE—Don't You Want Me 1 1
★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me [illegible]
★ RONNIE MILSAP—Any Day Now 14 12
★ SOFT CELL—Tainted Love/Where Did Our Love Go 16 11
★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) [illegible]
●● REO SPEEDWAGON—Keep The Fire Burnin
● THE MANAGERS—Shake It Up, Shake It Up A
● JOHN COUGAR—Hurts So Good A
● PAUL McCARTNEY—Take It Away X
● THE MOTELS—Only The Lonely B
● THE STEVE MILLER BAND—Abracadabra B
● CROSBY, STILLS AND NASH—Wasted On The Way B
● CHICAGO—Hard To Say I'm Sorry B

WKCI-FM—New Haven
(Danny Lyons—MD)
★★ TOTO—Rosanna 1 1
★★ THE HUMAN LEAGUE—Don't You Want Me 9 4
★ STEVIE WONDER—Do I Do 8 6
★ CHICAGO—Hard To Say I'm Sorry 11 7
★ AIR SUPPLY—Even The Nights Are Better 12 8
●● SURVIVOR—Eye Of The Tiger (Theme From Rocky III)
●● CARLY SIMON—Why
● MELISSA MANCHESTER—You Should Hear How She Talks A

WKTU-FM—New York City
(Michael Ellis—MD)
★★ DAZZ BAND—Let It Whip 4 4
★★ FONDA RAE—Over Like A Fat Rat 9 5
● DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going J
● ODYSSEY—Inside Out 20 11
● HOWARD JOHNSON—So Fine 17 12
●● SURVIVOR—Eye Of The Tiger (Theme From Rocky III)
●● ARETHA FRANKLIN—Jump To It
● LEGACY—Word Up A
● LIME—Babe, We're Gonna Love Tonight A
● LARRY GRAHAM—Sooner Or Later A
● ROCKER'S REVENGE—Walking On Sunshine A

WNBC-AM—New York City
(Lyndon Abell—MD)
● PAUL McCARTNEY—Take It Away X
● REO SPEEDWAGON—Keep The Fire Burnin' X
● GARY U.S. BONDS—Out Of Work A
● DARYL HALL AND JOHN OATES—Your Imagination X

WHEB-FM—Portsmouth
(Rich Dean—MD)
★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 2 1
★★ JOHN COUGAR—Hurts So Good 7 2
★ FLEETWOOD MAC—Hold Me 9 5
★ THE ROLLING STONES—Going To A Go Go 12 9
★ AIR SUPPLY—Even The Nights Are Better 14 10
●● PAUL McCARTNEY—Take It Away
●● THE POINTER SISTERS—American Music
● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
● KENNY ROGERS—Love Will Turn You Around B
● REO SPEEDWAGON—Keep The Fire Burnin' B
● THE J. GEILS BAND—Angel In Blue B
● LESLIE PEARL—If The Love Fits Wear It X
● GARY U.S. BONDS—Out Of Work X
● HEART—This Man Is Mine X

WPJB-FM—Providence
(Todd Chase—MD)
● DARYL HALL AND JOHN OATES—Your Imagination A
● REO SPEEDWAGON—Keep The Fire Burnin A
● PATRICE RUSHEN—Forget Me Nots A
● QUARTERFLASH—Right Kind Of Love A

WPRO-FM—Providence
(Gary Berkowitz—MD)
★★ AIR SUPPLY—Even The Nights Are Better 6 2
★★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 4 3
★ PATRICE RUSHEN—Forget Me Nots 13 7
★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 16 10
★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) [illegible]
● KARLA BONOFF—Personally B
● CROSBY, STILLS AND NASH—Wasted On The Way B
● JOURNEY—Still They Ride X
● MELISSA MANCHESTER—You Should Hear How She Talks X
● BILLY IDOL—Hot In The City X
● CHICAGO—Hard To Say I'm Sorry X

WHFM-FM—Rochester
(Ramon Peck—MD)
★★ THE MOTELS—Only The Lonely 10 4
★★ KARLA BONOFF—Personally 14 5
★ REO SPEEDWAGON—Keep The Fire Burnin 16 10
★ FLEETWOOD MAC—Hold Me 22 16
★ CROSBY, STILLS AND NASH—Wasted On The Way 27 20
●● PAUL McCARTNEY—Take It Away
●● ELTON JOHN—Blue Eyes
● PAUL DAVIS—Love Or Let Me Be Lonely A
● THE ALAN PARSONS PROJECT—Eye In The Sky A

● MEN AT WORK—Who Can It Be Now A
● MELISSA MANCHESTER—You Should Hear How She Talks B
● EDDIE MONEY—Think I'm In Love B
● EYE TO EYE—Nice Girls B
● BILLY IDOL—Hot In The City B
● DONNA SUMMER—Love Is In Control B
● THE POINTER SISTERS—American Music B
● MARSHALL CRENSHAW—Someday, Someway X
● BOW WOW WOW—I Want Candy X
● DUKE JUPITER—Rock 'N' Roll Band X
● KIM WILDE—Kids In America X
● LESLIE PEARL—If The Love Fits Wear It X
● FRANKIE MILLER BAND—To Dream The Dream X

WBBF-AM—Rochester
(Mike Vickers—MD)
★★ AIR SUPPLY—Even The Nights Are Better 8 4
● KENNY ROGERS—Love Will Turn You Around A
● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X

WPST-FM—Trenton
(Tom Taylor—MD)
★★ THE STEVE MILLER BAND—Abracadabra 8 4
★★ CHICAGO—Hard To Say I'm Sorry 32 15
★ GENESIS—Paperlate 14 9
★ AIR SUPPLY—Even The Nights Are Better 23 17
★ CROSBY, STILLS AND NASH—Wasted On The Way 33 20
● STEVIE WONDER—Do I Do A
● THE ALAN PARSONS PROJECT—Eye In The Sky A
● 707—Mega Force X
● PAUL McCARTNEY—Take It Away B
● THE POINTER SISTERS—American Music B

WRCK-FM—Utica/Rome
(Jim Reitz—MD)
★★ REO SPEEDWAGON—Keep The Fire Burnin 16 9
★★ GENESIS—Paperlate 13 10
★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 2 1
★ THE STEVE MILLER BAND—Abracadabra 5 3
★ THE MOTELS—Only The Lonely 9 6
●● THE ALAN PARSONS PROJECT—Eye In The Sky
●● MARSHALL CRENSHAW—Someday, Someway
● MEN AT WORK—Who Can It Be Now X
● THE GO-GO'S—Vacation B
● 707—Mega Force B
● EYE TO EYE—Nice Girls B
● PAUL McCARTNEY—Take It Away B

WFTQ-AM—Worchester
(Gary Nolan—MD)
● LESLIE PEARL—If The Love Fits Wear It A
● HERB ALPERT—Route 101 A
● KENNY ROGERS—Love Will Turn You Around A

Mid-Atlantic Region

★ PRIME MOVERS

SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
THE HUMAN LEAGUE—Don't You Want Me (A&M)
REO SPEEDWAGON—Keep The Fire Burnin (Epic)

● TOP ADD ONS

PAUL McCARTNEY—Take It Away (Columbia)
707—Mega Force (Boardwalk)
ELTON JOHN—Blue Eyes (Geffen)

BREAKOUTS

BILL CHAPLIN—Sara (Elektra)

WFBG-AM—Altoona
(Tony Booth—MD)
●● KENNY ROGERS—Love Will Turn You Around
●● THE POINTER SISTERS—American Music
● TERRY REED—She Got The Goldmine (I Got The Shaft) B
● DAYTON—Hot Fun In The Summertime A
● LAURA BRANIGAN—Gloria A
● ROBERTA FLACK—I'm The One X
● ALDO NOVA—Foolin' Yourself X
● AXE—Now Or Never X

● KIM WILDE—Kids In America X
● CARLY SIMON—Why X
● RICK BOWLES—Too Good To Turn Back X
● GREG KIHN—Every Love Song X
● 707—Mega Force X
● APRIL WINE—Enough Is Enough X
● FRANKIE MILLER BAND—To Dream The Dream X
● LESLIE PEARL—If The Love Fits Wear It X
● STEVIE WONDER—Do I Do B
● PAUL McCARTNEY—Take It Away B
● EDDIE MONEY—Think I'm In Love B
● MELISSA MANCHESTER—You Should Hear How She Talks B
● EYE TO EYE—Nice Girls B
● GENESIS—Paperlate B
● ELTON JOHN—Blue Eyes B
● MARSHALL CRENSHAW—Someday, Someway B

WYRE-AM—Annapolis
(Chuck Bradley—MD)
★★ STEVIE WONDER—Do I Do 6 1
★★ TOTO—Rosanna 10 2
★ CHICAGO—Hard To Say I'm Sorry 11 4
★ FLEETWOOD MAC—Hold Me 14 7
★ DARYL HALL AND JOHN OATES—Your Imagination [illegible]
● JOHN COUGAR—Hurts So Good B
● THE ROLLING STONES—Going To A Go Go B
● SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B
● PAUL McCARTNEY—Take It Away B
● BILLY IDOL—Hot In The City A
● THE ALAN PARSONS PROJECT—Eye In The Sky A
● MARSHALL CRENSHAW—Someday, Someway A
● FRANKIE MILLER BAND—To Dream The Dream X
● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
● KIM WILDE—Kids In America X
● HERB ALPERT—Route 101 A
● KENNY ROGERS—Love Will Turn You Around X
● REO SPEEDWAGON—Keep The Fire Burnin X
● LAURA BRANIGAN—Gloria X

WBSB/FM—Baltimore
(Rick James—MD)
★★ TOTO—Rosanna 1 1
★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) [illegible]
★ JOHN COUGAR—Hurts So Good 5 3
★ FLEETWOOD MAC—Hold Me 21 14
★ REO SPEEDWAGON—Keep The Fire Burnin 22 15
● CHICAGO—Hard To Say I'm Sorry B
● THE GO-GO'S—Vacation B
● PAUL McCARTNEY—Take It Away B
● GENESIS—Paperlate B
● THE POINTER SISTERS—American Music B
● EDDIE MONEY—Think I'm In Love X
● JOURNEY—Still They Ride X
● EYE TO EYE—Nice Girls X
● LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing X
● APRIL WINE—Enough Is Enough X
● KENNY ROGERS—Love Will Turn You Around A
● MELISSA MANCHESTER—You Should Hear How She Talks B

WFBR-AM—Baltimore
(Andy Szulinski—MD)
★★ TOTO—Rosanna [illegible]
★★ STEVIE WONDER—Do I Do 5 3
★ AIR SUPPLY—Even The Nights Are Better 11 7
★ CHICAGO—Hard To Say I'm Sorry 13 9
★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 28 19
●● THE MOTELS—Only The Lonely
●● PAUL McCARTNEY—Take It Away
● ELTON JOHN—Blue Eyes B
● MARSHALL CRENSHAW—Someday, Someway B
● JOE FAGIN—Younger Days A
● PAUL DAVIS—Love Or Let Me Be Lonely A

WCCK-FM—Erie
(Bill Shannon—MD)
★★ JUNIOR—Mama Used To Say [illegible]
★★ DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love [illegible]
★ REO SPEEDWAGON—Keep The Fire Burnin 15 8
★ CHEAP TRICK—If You Want My Love 17 10
★ PAUL DAVIS—Love or Let Me Be Lonely 16 11
●● THE GO-GO'S—Vacation
●● PROPHECY—Another American Rock N Roll Story
● ALDO NOVA—Foolin' Yourself B
● KENNY ROGERS—Love Will Turn You Around B
● PRISM—Rain B
● SMOKEY ROBINSON—Yes It's You Lady B
● FRANK ZAPPA—Valley Girls A

● JOE FAGIN—Younger Days A
● FRANKIE AND THE KNOCKOUTS—Morning Sun A

WGH-AM—Norfolk
(Bob Canada—MD)
★★ CHICAGO—Hard To Say I'm Sorry 4 1
★★ AIR SUPPLY—Even The Nights Are Better 5 2
★ THE REDDINGS—Sittin' On The Dock Of The Bay 9 6
★ CROSBY, STILLS AND NASH—Wasted On The Way 10 7
★ PATRICE RUSHEN—Forget Me Nots 11 8
●● ELTON JOHN—Blue Eyes
●● BILL CHAMPLIN—Sara
● APRIL WINE—Enough Is Enough A
● MISSING PERSONS—Words A
● PAUL DAVIS—Love Or Let Me Be Lonely X
● THE CLASH—Should I Stay Or Should I Go A
● PAUL McCARTNEY—Take It Away B
● KANSAS—Play The Game Tonight B
● LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing B

WCAU-FM—Philadelphia
(Elaine Del Cotto—MD)
★★ FLEETWOOD MAC—Hold Me 50 16
★★ REO SPEEDWAGON—Keep The Fire Burnin 49 28
★ THE STEVE MILLER BAND—Abracadabra 28 11
★ GENESIS—Paperlate [illegible]
●● DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going
●● THE GO-GO'S—Vacation
● CROSBY, STILLS AND NASH—Wasted On The Way A
● KIM WILDE—Kids In America A
● WAR—Outlaw A
● EDDIE MONEY—Think I'm In Love A
● KENNY ROGERS—Love Will Turn You Around A

WIFI-FM—Philadelphia
(Don Cannon/Verna McKay—MD)
★★ CHICAGO—Hard To Say I'm Sorry 12 6
★★ THE ROLLING STONES—Going To A Go Go 19 13
★ RICK SPRINGFIELD—What Kind Of Fool Am I 15 11
★ FLEETWOOD MAC—Hold Me 23 17
★ AIR SUPPLY—Even The Nights Are Better 26 21
●● ELTON JOHN—Blue Eyes
●● 707—Mega Force
● AXE—Now Or Never A
● PAUL McCARTNEY—Take It Away B
● GLENN FREY—I Found Somebody B
● EYE TO EYE—Nice Girls B
● LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing B
● KIM WILDE—Kids In America B
● THE GAP BAND—Early In The Morning X
● DARYL HALL AND JOHN OATES—Your Imagination X
● DONNA SUMMER—Love Is In Control X
● THE POINTER SISTERS—American Music X
● EDDIE MONEY—Think I'm In Love X
● ASHFORD AND SIMPSON—Street Corner X
● MELISSA MANCHESTER—You Should Hear How She Talks X
● KENNY ROGERS—Love Will Turn You Around X
● THE GO-GO'S—Vacation X
● BILLY IDOL—Hot In The City X
● MISSING PERSONS—Words X
● CHEAP TRICK—If You Want My Love X
● MEN AT WORK—Who Can It Be Now X

WRVQ-FM—Richmond
(Bill Thomas—MD)
★★ THE HUMAN LEAGUE—Don't You Want Me 2 1
★★ EYE TO EYE—Nice Girls 4 2
★ 38 SPECIAL—Caught Up In You 5 4
★ THE MOTELS—Only The Lonely 8 5
★ THE STEVE MILLER BAND—Abracadabra 11 7
●● EDDIE MONEY—Think I'm In Love
●● 707—Mega Force
● APRIL WINE—Enough Is Enough B
● SQUEEZE—Black Coffee In Bed B
● DARYL HALL AND JOHN OATES—Your Imagination B
● PAUL McCARTNEY—Take It Away B

WPGC-FM—Washington, D.C.
(Bruce Kelly—MD)
★★ THE HUMAN LEAGUE—Don't You Want Me 1 1
★★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 16 5
★ AIR SUPPLY—Even The Nights Are Better 11 6
★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing 14 [illegible]
★ CHICAGO—Hard To Say I'm Sorry 17 15
●● JOHN COUGAR—Hurts So Good
●● PAUL McCARTNEY—Take It Away
● MELISSA MANCHESTER—You Should Hear How She Talks X

WRQX-FM—Washington, D.C.
(Frank Holler—MD)
★★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 9 3
★★ FLEETWOOD MAC—Hold Me 16 11
★ THE MOTELS—Only The Lonely 10 7
★ RICK SPRINGFIELD—What Kind Of Fool Am I 12 9
★ CHICAGO—Hard To Say I'm Sorry 20 15
●● PAUL McCARTNEY—Take It Away
●● KARLA BONOFF—Personally
● THE GO-GO'S—Vacation A
● 38 SPECIAL—Caught Up In You B
● AIR SUPPLY—Even The Nights Are Better B
● GARY U.S. BONDS—Out Of Work B

Southeast Region

★ PRIME MOVERS

SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
THE STEVE MILLER BAND—Abracadabra (Capitol)
SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)

● TOP ADD ONS

PAUL McCARTNEY—Take It Away (Columbia)
DONNA SUMMER—Love Is In Control (Finger On The Trigger) (Geffen)
BILLY IDOL—Hot In The City (Chrysalis)

BREAKOUTS

PAUL DAVIS—Love Or Let Me Be Lonely (Arista)

WANS-FM—Anderson
(Sam Church—MD)
★★ FLEETWOOD MAC—Hold Me 13 5
★★ THE STEVE MILLER BAND—Abracadabra 17 9
★ REO SPEEDWAGON—Keep The Fire Burnin 18 17
★ GLENN FREY—I Found Somebody 19 15
★ AIR SUPPLY—Even The Nights Are Better 23 18
●● PAUL McCARTNEY—Take It Away
●● BILLY IDOL—Hot In The City
● MISSING PERSONS—Words A
● CHEAP TRICK—If You Want My Love X
● AXE—Now Or Never X
● MARSHALL CRENSHAW—Someday, Someway X
● FRANKIE MILLER BAND—To Dream The Dream X
● THE POINTER SISTERS—American Music X
● THE ALAN PARSONS PROJECT—Eye In The Sky X
● HAIRCUT ONE HUNDRED—Love Plus One X
● MELISSA MANCHESTER—You Should Hear How She Talks X
● KENNY ROGERS—Love Will Turn You Around B
● THE GO-GO'S—Vacation B
● EDDIE MONEY—Think I'm In Love B

WISE-AM—Asheville
(John Stevens—MD)
★★ FLEETWOOD MAC—Hold Me 15 8
★★ CROSBY, STILLS AND NASH—Wasted On The Way [illegible]
★ FRANK ZAPPA—Valley Girls 1 1
★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) [illegible]
● MARSHALL CRENSHAW—Someday, Someway X
● GREG KIHN—Every Love Song X
● APRIL WINE—Enough Is Enough X
● THE ALAN PARSONS PROJECT—Eye In The Sky X
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) X
● BILLY IDOL—Hot In The City X
● HERB ALPERT—Route 101 X
● FRANKIE MILLER BAND—To Dream The Dream X
● MISSING PERSONS—Words X
● MEN AT WORK—Who Can It Be Now X
● RICK BOWLES—Too Good To Turn Back Now X
● PAUL McCARTNEY—Take It Away B

WZGC-FM—Atlanta
(John Young—MD)
★★ DAZZ BAND—Let It Whip 3 1
★★ SOFT CELL—Tainted Love 5 2

(Continued on page 30)

BREAKING OUT !!!

BOB BRAUN's

"THERE'LL NEVER BE A LOVE SONG AS BEAUTIFUL AS YOU"

(222a)

Written by: **Roger Bowling**
Produced by: **Don Anthony**
Arranged by: **Angelo Di Pippo**
Promotion Consultant: **Mickey Gensler**

NOW BEING PLAYED BY:

WUBE-FM (Cinn., Oh.)
WLW (Cinn., Oh.)
WHIO (Dayton, Oh.)
WAVI (Dayton, Oh.)
WIRO (Dayton, Oh.)
WRCR (Rushville, Ind.)
WPFB-AM (Middletown, Oh.)
WBLY (Springfield, Oh.)
WPAY (Portsmouth, Oh.)
WNXT (Portsmouth, Oh.)
WWNC (Ashville, N.C.)
WFBC-FM (Greenville, S.C.)
KEEL (Shreveport, La.)
WMAZ (Macon, Ga.)
KAAY (Little Rock, Ark.)
WGNT (Huntington, W Va.)

AVAILABLE SOON:

BOB BRAUN'S NEW ALBUM

"WOMAN OF MY DREAMS"

(3226A)

Title song written by: **George David Weiss**

ANRO RECORDS & TAPES
1418 St. Peters Ave., Bx., NY 10461
(212) 824-4500

Billboard Singles Radio Action

Based on station playlists through Tuesday (6/29/82)

Playlist Prime Movers ★
Playlist Top Add Ons ●

• Continued from page 29

★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 16 4
★ KARLA BONOFF—Personally 23 16
★ THE STEVE MILLER BAND—Abracadabra 24 17
●● DONNA SUMMER—Love Is In Control
● CROSBY, STILLS AND NASH—Wasted On The Way B
● HERB ALPERT—Route 101 B
● KENNY ROGERS—Love Will Turn You Around X
● JOURNEY—Still They Ride X
● PAUL McCARTNEY—Take It Away X
● THE POINTER SISTERS—American Music X

WQXI-AM—Atlanta
(J.J. Jackson—MD)
★★ THE JAM—A Town Called Malice 9 11
★● RONNIE MILSAP—Any Day Now 13 10
● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
● PAUL DAVIS—Love Or Let Me Be Lonely B
● PAUL McCARTNEY—Take It Away A

WQXI-FM—Atlanta
(Jeff McCartney—MD)
★● SOFT CELL—Tainted Love/Where Did Our Love Go 8 4
★● FLEETWOOD MAC—Hold Me 16 11
★ AIR SUPPLY—Even The Nights Are Better 17 14
★ PAUL McCARTNEY—Take It Away 28 22
● PAUL DAVIS—Love Or Let Me Be Lonely A
● MEN AT WORK—Who Can It Be Now A
● PATRICE RUSHEN—Forget Me Nots X
● THE POINTER SISTERS—American Music X
● MELISSA MANCHESTER—You Should Hear How She Talks B
● EDDIE MONEY—Think I'm In Love B

WBBQ-AM—Augusta
(Bruce Stevens—MD)
●★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 3 1
●★ CHICAGO—Hard To Say I'm Sorry 11 4
● THE STEVE MILLER BAND—Abracadabra 19 15
● REO SPEEDWAGON—Keep The Fire Burnin' 27 20
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) 29 21
● KIM WILDE—Kids In America A
● BILLY IDOL—Hot In The City A
● MARSHALL CRENSHAW—Someday, Someway A
● ELTON JOHN—Blue Eyes A
● PAUL DAVIS—Love Or Let Me Be Lonely A
● EDDIE MONEY—Think I'm In Love X
● GARY U.S. BONDS—Out Of Work X
● HERB ALPERT—Route 101 X
★ HAIRCUT ONE HUNDRED—Love Plus One X
● THE POINTER SISTERS—American Music X
● KENNY ROGERS—Love Will Turn You Around X
● THE ALAN PARSONS PROJECT—Eye In The Sky B
● DARYL HALL AND JOHN OATES—Your Imagination B
● CROSBY, STILLS AND NASH—Wasted On The Way B
● THE GO-GO'S—Vacation B
● PAUL McCARTNEY—Take It Away B

WKXX-FM—Birmingham
(Chris Trane—MD)
★● RICK SPRINGFIELD—What Kind Of Fool Am I 14 8
★● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 21 15
● JUICE NEWTON—Love's Been A Little Bit Hard On Me 5 3
● KARLA BONOFF—Personally 8 6
● AIR SUPPLY—Even The Nights Are Better 13 10
●● FLEETWOOD MAC—Hold Me
●● THE STEVE MILLER BAND—Abracadabra
● PAUL McCARTNEY—Take It Away A

● KENNY ROGERS—Love Will Turn You Around B
● HERB ALPERT—Route 101 X
● THE POINTER SISTERS—American Music X

WSGN AM—Birmingham
(Sandra Chandler—MD)
★★ FLEETWOOD MAC—Hold Me 19 15
★★ PAUL McCARTNEY—Take It Away 20 16
● RICK SPRINGFIELD—What Kind Of Fool Am I 28 21
● CROSBY, STILLS AND NASH—Wasted On The Way 22 18
★ KENNY ROGERS—Love Will Turn You Around 31 23
●● SURVIVOR—Eye Of The Tiger (Theme From Rocky III)
● MELISSA MANCHESTER—You Should Hear How She Talks B
● THE GO-GO'S—Vacation B
● MARSHALL CRENSHAW—Someday, Someway B
● ELTON JOHN—Blue Eyes A
● PAUL DAVIS—Love Or Let Me Be Lonely A
● PAUL McCARTNEY—Ballroom Dancing X
● PAT GARRETT—Jumpin' John X
● JERRY REED—She Got The Goldmine (I Got The Shaft) X

WCSC-AM—Charleston
(Chris Bailey—MD)
★★ 38 SPECIAL—Caught Up In You 9 4
●★ THE STEVE MILLER BAND—Abracadabra 7 5
● GLENN FREY—I Found Somebody 11 8
● FLEETWOOD MAC—Hold Me 21 15
●● PAUL DAVIS—Love Or Let Me Be Lonely
●● MARSHALL CRENSHAW—Someday, Someway
● KIM WILDE—Kids In America A
● 707—Mega Force A
● FRANK ZAPPA—Valley Girls A
● CHUCK MANGIONE—Steppin' Out A
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) X
● FOREIGNER—Luanne X
● THE ALAN PARSONS PROJECT—Eye In The Sky X
● TOMMY TUTONE—Which Man Are You X
● HERB ALPERT—Route 101 X
● WAR—Outlaw X
● KENNY ROGERS—Love Will Turn You Around B
● THE GO-GO'S—Vacation B
● PAUL McCARTNEY—Take It Away B

WAYS-AM—Charlotte
(Lou Simon—MD)
★★ KARLA BONOFF—Personally 3 1
★● 38 SPECIAL—Caught Up In You 8 6
● RICK BOWLES—Too Good To Turn Back 11 8
★ CHICAGO—Hard To Say I'm Sorry 14 10
★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 29 18
● THE POINTER SISTERS—American Music X
● GENESIS—Paperlate X
● BILLY IDOL—Hot In The City X
● MELISSA MANCHESTER—You Should Hear How She Talks X
● GLENN FREY—I Found Somebody X
● THE ALAN PARSONS PROJECT—Eye In The Sky X
● THE GO-GO'S—Vacation B
● DARYL HALL AND JOHN OATES—Your Imagination B
● CROSBY, STILLS AND NASH—Wasted On The Way B
● PAUL McCARTNEY—Take It Away B

WBCY-FM—Charlotte
(Bob Kaghan—MD)
●● CHICAGO—Hard To Say I'm Sorry 5 1
★● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1 1
● FLEETWOOD MAC—Hold Me 16 8
● AIR SUPPLY—Even The Nights Are Better 23 18
● CROSBY, STILLS AND NASH—Wasted On The Way 24 19
● THE GO-GO'S—Vacation B
● PAUL McCARTNEY—Take It Away B
● MELISSA MANCHESTER—You Should Hear How She Talks B
● DARYL HALL AND JOHN OATES—Your Imagination B
● ELTON JOHN—Blue Eyes A
● GENESIS—Paperlate A
● EDDIE MONEY—Think I'm In Love X
● HERB ALPERT—Route 101 X
● THE ROLLING STONES—Going To A Go Go X

WSKZ-FM—Chattanooga
(David Carroll—MD)
★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 3 3
★● THE STEVE MILLER BAND—Abracadabra 20 13
★ FLEETWOOD MAC—Hold Me 14 10
★ CHICAGO—Hard To Say I'm Sorry 21 15
★ AIR SUPPLY—Even The Nights Are Better 22 17
●● THE ALAN PARSONS PROJECT—Eye In The Sky
●● EDDIE MONEY—Think I'm In Love
● THE GO-GO'S—Vacation B
● SMOKEY ROBINSON—Yes It's You Lady B
● PAUL McCARTNEY—Take It Away X

WFLB-AM—Fayetteville
(Larry Canon—MD)
●● SOFT CELL—Tainted Love/Where Did Our Love Go 6 4
★● KARLA BONOFF—Personally 9 5
★ RICK SPRINGFIELD—What Kind Of Fool Am I 13 9
★ CHICAGO—Hard To Say I'm Sorry 19 14
★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 28 23
●● ROBERTA FLACK—I'm The One
●● JERMAINE JACKSON—Let Me Tickle Your Fancy
● LAURA BRANIGAN—Gloria A
● KIM WILDE—Kids In America A
● DAYTON—Hot Fun In The Summertime A
● BILLY IDOL—Hot In The City A
● MARSHALL CRENSHAW—Someday, Someway A
● JERRY REED—She Got The Goldmine (I Got The Shaft) A
● ELTON JOHN—Blue Eyes X
● CHEAP TRICK—If You Want My Love X
● HERB ALPERT—Route 101 X
● FRANKIE MILLER BAND—To Dream The Dream X
● GENESIS—Paperlate X
● CHARLENE—It Ain't Easy Comin' Down X
● THE REDDINGS—(Sittin' On) The Dock Of The Bay X
● HAIRCUT ONE HUNDRED—Love Plus One X
● THE ALAN PARSONS PROJECT—Eye In The Sky X
● THE GO-GO'S—Vacation X
● A FLOCK OF SEAGULLS—I Ran X
● RICK BOWLES—Too Good To Turn Back X
● DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going
● CHRISTOPHER ATKINS—How Can I Live Without Her B
● RAY PARKER JR.—Let Me Go B
● KENNY ROGERS—Love Will Turn You Around B
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) B
● GARY U.S. BONDS—Out Of Work B
● PAUL McCARTNEY—Take It Away B

WJDX-AM—Jackson
(Bill Crews—MD)
★● FLEETWOOD MAC—Hold Me 15 8
★● CROSBY, STILLS AND NASH—Wasted On The Way 25 19
★ CHICAGO—Hard To Say I'm Sorry 12 6
★ DR. HOOK—Loveline 22 15
★ THE STEVE MILLER BAND—Abracadabra 20 16
●● THE ALAN PARSONS PROJECT—Eye In The Sky
●● PAUL DAVIS—Love Or Let Me Be Lonely
● EDDIE MONEY—Think I'm In Love A
● 707—Mega Force X
● JOHN COUGAR—Hurts So Good X
● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
● 38 SPECIAL—Caught Up In You X
★ REO SPEEDWAGON—Keep The Fire Burnin' X
● MELISSA MANCHESTER—You Should Hear How She Talks B

WOKI-FM—Knoxville
(Gary Adams—MD)
★★ JOHN COUGAR—Hurts So Good 1 1
●★ THE STEVE MILLER BAND—Abracadabra 7 4
● SOFT CELL—Tainted Love/Where Did Our Love Go 10 7
● GLENN FREY—I Found Somebody 16 10
● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 19 13
●● ELTON JOHN—Blue Eyes
●● TOMMY TUTONE—Which Man Are You
● NAZARETH—Love Leads To Madness A
● CHRISTOPHER ATKINS—How Can I Live Without Her A
● APRIL WINE—Enough Is Enough X
● LESLIE PEARL—If The Love Fits Wear It A
● 707—Mega Force X
● MISSING PERSONS—Words X
● THE GAP BAND—Early In The Morning X
● ROXY MUSIC—Take A Chance With Me X
● CHEAP TRICK—If You Want My Love X
● MEN AT WORK—Who Can It Be Now X
● MARSHALL CRENSHAW—Someday, Someway X
● THE CLASH—Should I Go Or Should I Stay X
● THE CARS—Victim Of Love X
● PAUL McCARTNEY—Take It Away B
● MELISSA MANCHESTER—You Should Hear How She Talks B
● THE POINTER SISTERS—American Music B
● AXE—Now Or Never B

WHBQ-AM—Memphis
(Charles Duvall—MD)
★● MELISSA MANCHESTER—You Should Hear How She Talks 6 1
●● KARLA BONOFF—Personally 5 2
● FLEETWOOD MAC—Hold Me 13 5
★ GREG GUIDRY—Into My Love 17 16
● PETER McCANN—Dream Lover 18 17
● PAUL DAVIS—Love Or Let Me Be Lonely B
● THE ALAN PARSONS PROJECT—Eye In The Sky X
● LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing B

WMC-FM (FM-100)—Memphis
(Tom Prestigiacomo—MD)
★● THE STEVE MILLER BAND—Abracadabra 16 13
★★ GLENN FREY—I Found Somebody 17 14
● FLEETWOOD MAC—Hold Me 18 15
● STEVIE WONDER—Do I Do 19 16
● MELISSA MANCHESTER—You Should Hear How She Talks 20 17
●● PAUL McCARTNEY—Take It Away
●● DARYL HALL AND JOHN OATES—Your Imagination
● JEFFREY OSBORNE—I Really Don't Need No Light A
● THE ROLLING STONES—Going To A Go Go X
● THE REDDINGS—(Sittin' On) The Dock Of The Bay X
● BILLY IDOL—Hot In The City X

WINZ-FM—Miami
(Johnny Dolan—MD)
★★ TOTO—Rosanna 5 4
★● FRANK ZAPPA—Valley Girls 8 6
★ JOHN COUGAR—Hurts So Good 6 5
★ ASIA—Heat Of The Moment 9 8
●● FLEETWOOD MAC—Hold Me
●● AIR SUPPLY—Even The Nights Are Better
● REO SPEEDWAGON—Keep The Fire Burnin' A
● CHICAGO—Hard To Say I'm Sorry A
● DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going
● KIM WILDE—Kids In America X
● 38 SPECIAL—Caught Up In You B
● THE STEVE MILLER BAND—Abracadabra B

WHHY-FM—Montgomary
(Red Harrison—MD)
★● AIR SUPPLY—Even The Nights Are Better 22 10
●● THE STEVE MILLER BAND—Abracadabra 26 13
★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 12 5
★ FLEETWOOD MAC—Hold Me 23 18
★ CROSBY, STILLS AND NASH—Wasted On The Way 25 20
●● THE GO-GO'S—Vacation
●● PAUL DAVIS—Love Or Let Me Be Lonely
● ELTON JOHN—Blue Eyes A
● MICHAEL MURPHEY—What's Forever For A
● CHARLENE—It Ain't Easy Comin' Down A
● THE OAK RIDGE BOYS—So Fine X
● MELISSA MANCHESTER—You Should Hear How She Talks X
● PAUL McCARTNEY—Take It Away X
● HERB ALPERT—Route 101 X
● JERRY REED—She Got The Goldmine (I Got The Shaft) X
● REO SPEEDWAGON—Keep The Fire Burnin' B
● THE ALAN PARSONS PROJECT—Eye In The Sky B
● KENNY ROGERS—Love Will Turn You Around B
● THE POINTER SISTERS—American Music B
● LESLIE PEARL—If The Love Fits Wear It B

WWKX-FM—Nashville
(John Anthony—MD)
●★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 5 1
●★ KARLA BONOFF—Personally 7 3
● THE MOTELS—Only The Lonely 8 4
● THE STEVE MILLER BAND—Abracadabra 14 8
● ELTON JOHN—Blue Eyes A
● THE ALAN PARSONS PROJECT—Eye In The Sky A
● KENNY ROGERS—Love Will Turn You Around B
● PAUL McCARTNEY—Take It Away B
● THE POINTER SISTERS—American Music B
● HERB ALPERT—Route 101 B
● THE GO-GO'S—Vacation X
● EDDIE MONEY—Think I'm In Love X
★ BILLY IDOL—Hot In The City X

WBJW-FM—Orlando
(Terry Long—MD)
●★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 14 5
●★ THE STEVE MILLER BAND—Abracadabra 12 7
● SOFT CELL—Tainted Love 7 5
● THE MOTELS—Only The Lonely 13 9
● FLEETWOOD MAC—Hold Me 20 13
●● PAUL McCARTNEY—Take It Away
●● BILLY IDOL—Hot In The City
● MEN AT WORK—Who Can It Be Now A
● CHRISTOPHER ATKINS—How Can I Love Without Him A
● JOSEPH WILLIAMS—That Girl A
● DARYL HALL AND JOHN OATES—Your Imagination B
● EDDIE MONEY—Think I'm In Love B
● DONNA SUMMER—Love Is In Control B
● 707—Mega Force X
● APRIL WINE—Enough Is Enough X
● DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going X
● MISSING PERSONS—Words X
● AXE—Now Or Never X
● KIM WILDE—Kids In America X
● CHEAP TRICK—If You Want My Love X
● LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing X
● HERB ALPERT—Route 101
● FRANKIE MILLER BAND—To Dream The Dream X

WSGA-AM—Savannah
(Ron Fredricks—MD)
★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 11 3
●● ROBERTA FLACK—I'm The One 14 9
★ SOUL SONIC FORCE—Planet Rock 15 10
● AIR SUPPLY—Even The Nights Are Better 22 16
★ FLEETWOOD MAC—Hold Me 20 17
●● THE STEVE MILLER BAND—Abracadabra
●● THE GO-GO'S—Vacation

WSGF-FM—Savannah
(J.P. Hunter—MD)
★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 10 8
●★ CHICAGO—Hard To Say I'm Sorry 17 11
★ GLENN FREY—I Found Somebody 21 18
● STEVIE WONDER—Do I Do 20 17
★ DARYL HALL AND JOHN OATES—Your Imagination 27 21
● CROSBY, STILLS AND NASH—Wasted On The Way B
● THE POINTER SISTERS—American Music B
● EDDIE MONEY—Think I'm In Love B
● GARY U.S. BONDS—Out Of Work B
● SOUL SONIC FORCE—Planet Rock B
● THE GO-GO'S—Vacation B
● BILLY IDOL—Hot In The City A
● KIM WILDE—Kids In America A
● CHEAP TRICK—If You Want My Love A
● ELTON JOHN—Blue Eyes A
● KID CREOLE AND THE COCONUTS—I'm A Wonderful Thing, Baby A
● THE ALAN PARSONS PROJECT—Eye In The Sky A
● PAUL McCARTNEY—Take It Away A
● KENNY ROGERS—Love Will Turn You Around X
● VAN HALEN—Dancing In The Street X
● OLIVIA NEWTON-JOHN—Landslide X
● THE REDDINGS—(Sittin' On) The Dock Of The Bay X
● MEN AT WORK—Who Can It Be Now X

WSEZ-FM—Winston-Salem
(Bob Mahoney—MD)
★● 38 SPECIAL—Caught Up In You 2 1
★★ JOHN COUGAR—Hurts So Good 6 3
★ FLEETWOOD MAC—Hold Me 19 12
● CHICAGO—Hard To Say I'm Sorry
● JOHN COUGAR—Hurts So Good 22 13
● SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 25 14
●● ELTON JOHN—Blue Eyes
●● PAUL McCARTNEY—Take It Away
● KIM WILDE—Kids In America A
● APRIL WINE—Enough Is Enough A
● MARSHALL CRENSHAW—Someday, Someway A
● DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going A
● RICK BOWLES—Too Good To Turn Back X
● CHEAP TRICK—If You Want My Love X
● HERB ALPERT—Route 101 X
● DONNA SUMMER—Love Is In Control (Finger On The Trigger) A
● BILLY IDOL—Hot In The City X
● THE POINTER SISTERS—American Music B
● THE ROLLING STONES—Going To A Go Go B
● EYE TO EYE—Nice Girls B
● KENNY ROGERS—Love Will Turn You Around B
● GENESIS—Paperlate B

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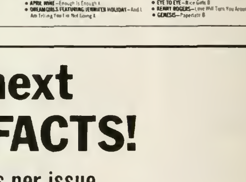

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YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. **Lean On Me**, Bill Withers, **Sussex**
2. **Too Late To Turn Back Now**, Cornelius Brothers & Sister Rose **United Artists**
3. **Outa Space**, Billy Preston **A&M**
4. **Song Sung Blue**, Neil Diamond **Uni**
5. **Brandy (You're A Fine Girl)**, Looking Glass, **Epic**
6. **Rocket Man**, Elton John, **Uni**
7. **Daddy Don't You Walk So Fast**, Wayne Newton **Chelsea**
8. **Alone Again (Naturally)**, Gilbert O Sullivan **MAM**
9. **If Loving You Is Wrong**, Luther Ingram, **Koko**
10. **Where Is The Love**, Roberta Flack & Donny Hathaway, **Atlantic**

POP SINGLES—20 Years Ago

1. **Roses Are Red**, Bobby Vinton **Epic**
2. **The Stripper**, David Rose & Orchestra, **MGM**
3. **I Can't Stop Loving You**, Ray Charles **ABC**
4. **The Wah Watusi**, Orlons, **Cameo**
5. **Sealed With A Kiss**, Brian Hyland **ABC**
6. **Palisades Park**, Freddy Cannon, **Swan**
7. **Wolverton Mountain**, Claude King, **Columbia**
8. **It Keeps Right On A-Hurtin'**, Johnny Tillotson **Cadence**
9. **Gravy**, Dee Dee Sharp **Cameo**
10. **Al Di La**, Emilio Pericoli, **Warner Bros.**

TOP LPs—10 Years Ago

1. **Honky Chateau**, Elton John, **Uni**
2. **Exile On Main Street**, Rolling Stones, **Rolling Stones**
3. **Roberta Flack & Donny Hathaway**, **Atlantic**
4. **Thick As A Brick**, Jethro Tull **Reprise**
5. **Joplin In Concert**, Janis Joplin, **Columbia**
6. **Live In Concert With Edmonton Symphony Orchestra**, Procol Harum, **A&M**
7. **Portrait Of Donny**, Donny Osmond, **MGM**
8. **Amazing Grace**, Aretha Franklin & James Cleveland, **Atlantic**
9. **Still Bill**, Bill Withers **Sussex**
10. **Lookin' Through The Windows**, Jackson Five, **Motown**

TOP LPs—20 Years Ago

1. **Modern Sounds In Country & Western Music**, Ray Charles **ABC**
2. **West Side Story**, Soundtrack, **Columbia**
3. **Stranger On The Shore**, Mr Acker Bilk, **Atco**
4. **Breakfast At Tiffany's**, Henry Mancini, **RCA**
5. **West Side Story**, Original Cast **Columbia**
6. **Peter, Paul & Mary**, Warner Bros.
7. **Moon River & Other Great Movie Themes**, Andy Williams **Columbia**
8. **The Midnight Special**, Harry Belafonte, **RCA**
9. **College Concert**, Kingston Trio **Capitol**
10. **Blue Hawaii**, Elvis Presley, **RCA**

COUNTRY SINGLES—10 Years Ago

1. **Made In Japan**, Buck Owens & Buckaroos, **Capitol**
2. **It's Gonna Take A Little Bit Longer**, Charley Pride **RCA**
3. **Reach Out Your Hand**, Tammy Wynette **Epic**
4. **I've Found Someone Of My Own**, Cal Smith, **Decca**
5. **Loving You Could Never Be Better**, George Jones **Epic**
6. **Eleven Roses**, Hank Williams Jr **MGM**
7. **Listen To A Country Song**, Lynn Anderson **Columbia**
8. **Delta Dawn**, Tanya Tucker **Columbia**
9. **Happiest Girl In The Whole U.S.A.**, Donna Fargo, **Dot**
10. **Sweet Dream Woman**, Waylon Jennings, **RCA**

SOUL SINGLES—10 Years Ago

1. **If Loving You Is Wrong**, Luther Ingram, **Koko**
2. **I Wanna Be Where You Are**, Michael Jackson, **Motown**
3. **Lean On Me**, Bill Withers, **Sussex**
4. **Rip Off**, Laura Lee, **Hot Wax**
5. **Outa Space**, Billy Preston, **A&M**
6. **People Make The World**, Stylistics, **Avco**
7. **All The King's Horses**, Aretha Franklin **Atlantic**
8. **Where Is The Love**, Roberta Flack & Donny Hathaway **Atlantic**
9. **Baby Let Me Take You (In My Arms)**, Detroit Emeralds **Westbound**
10. **Troglodyte (Cave Man)**, Jimmy Castor Bunch **RCA**

SPARE RIBS—Tieing in with the film "Porky's," WBCN Boston recently staged a promotion to find out how many ribs listeners could eat in 104 minutes. Judging the contest are station DJs Charles Laquidara, left, and Ken Shelton, center. Winner of the contest was Mark Whitehead, who consumed three and one half pounds of ribs.

Vox Jox

• *Continued from page 22*

Stern had planned to resign from DC-101 Aug 1, but the station cut his time short amid charges that he had violated a written directive (Billboard, July 10)

When Stern does arrive at WNBC, all on-air staff, except morning man **Don Imus**, will have their schedules adjusted **Johnny Dark**, who now works from 10 a.m to 2. p.m., will cut back his time and end his shift at 1 p.m **Frank Reed** moves from 2 to 6 p.m. to 1 to 4 p.m Stern will be on from 4 to 8 p.m., followed by **Ron O'Brien**, who has been working overnights, from 8 p.m. to midnight **Allen Beebe**, who had been on from 6 to 10 p.m., will become the overnight man

As a first step toward this change, O'Brien moves to a 6 to 10 p.m. slot and Beebe will work 2 to 5.30 a.m. **Michael Sarzynski**, who has been in the 10 p.m. to 2 a.m. shift, is being dropped from the lineup P.d. **Kevin Metheny** comments, "I hate to lose Michael, but with Stern there are just too many players on our team."

Metheny is back on the job after an eight-week bout with hepatitus.

* * *

Cherie Sanns has exited as the overnight personality at KRTH Los Angeles to pursue a television career She will be doing a syndicated tv show and some cable work. No replacement was named at press time . . . **Sherman Cohen** is out as the music programmer at KRLA Pasadena. Succeeding him is **Randy Summers**, who was with KWAV and KMBY Monterey. . . And **Rick Dees**, morning man on KIIS Los Angeles, was slated to appear on KABC-TV's "Los Angeles" show

* * *

Pat Evans joins WMET Chicago as music director She was program director at KSFX-FM San Francisco. . . **George Dennos** is upped to program coordinator of WPTF Raleigh He will continue as music director. . . **John Bloodwell** joins WCOZ Boston as promotion director He was assistant program director at WMMR Philadelphia . . . **Buddy Baron** has left his noon to 4 p.m shift at KOPA Phoenix. The adult contemporary outlet is looking for a successor

* * *

Daniel F. Friel Jr. has been named president and general manager of KDKA Pittsburgh, effective Sept 1 He has held a similar position at WOWO Ft. Wayne, Ind. since 1977 . . . **Dan Mason** has been upped to the newly created post of group vice president for First Media Corp. He will continue as vice president/general manager of KFMK Houston

Ross Reagan is promoted to general manager KUDL Kansas City, succeeding **Robert Hensky**. He was operations manager. . . **Chuck Dunaway** is named to the newly created post of vice president of programming for Wiskes/Aharis Communications in Chicago He was operations manager at KLBJ-AM-FM Austin

* * *

Robert Marc Backman is upped to vice president of Katz Broadcasting. He will continue as general manager of KWEN (K95) Tulsa Also at Katz, **Steve Stockman** is named to the newly created post of national promotion director He will continue as promotion director at WAAF Worcester, Mass And **Paulette Shelly**, formerly the senior accoun-

(Continued on page 32)

Vox Jox is prepared and edited by Robyn Wells in New York (212 764-7342), with additional information from Rollye Bornstein.

Taft B'casting Selling KQV To Local Group

PITTSBURGH — Taft Broadcasting has agreed to sell KQV to a group of local investors that includes the current general manager of the all-news station.

Calvary Inc. is buying the 5 kw AM facility from Taft for an undisclosed price, pending FCC approval The chairman of Calvary is Richard M Scalfe, a financier who also has holdings in publishing, including two suburban daily newspapers in the area.

Robert Dickey, vice president and general manager of KQV, will remain in that capacity as part of the new ownership group The station is expected to continue its news and talk format

Taft will retain WDVE, the AOR outlet that shares facilities and staff with KQV. Robert Schutt, former sales manager, succeeds Dickey as general manager of WDVE

KQV was a dominant top 40 station in the market in the 1960s under ABC ownership. After failing to establish an adult contemporary format in the early '70s, Taft bought the station and made the conversion to all news

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Billboard®

Survey For Week Ending 7/17/82

Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title Label
1	1	16	ASIA—Asia, Geffen (WEEKS AT #1 2)
2	2	11	.38 SPECIAL—Special Forces, A&M
3	7	4	RED SPEEDWAGON—Good Trouble, Epic
4	3	5	GENESIS—Three Sides Live, Atlantic
5	13	2	FLEETWOOD MAC—Mirage, Warner Bros
6	17	2	ROBERT PLANT—Pictures At Eleven, Swan Song
7	5	6	SURVIVOR—Eye Of The Tiger, Scotti Bros
8	8	4	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco
9	4	5	THE ROLLING STONES—Still Life, Rolling Stones Records
10	6	12	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)
11	10	3	APRIL WINE—Power Play, Capitol
12	9	8	KANSAS—Vinyl Confessions, Kirshner
13	12	6	GLENN FREY—No Fun Aloud, Elektra/Asylum
14	11	4	EDDIE MONEY—No Control, Columbia (EP)
15	14	5	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista
16	20	2	CROSBY, STILLS AND NASH—Daylight Again, Atlantic
17	15	12	VAN HALEN—Diver Down, Warner Bros
18	16	13	THE MOTELS—All Four One, Capitol
19	21	7	THE STEVE MILLER BAND—Abracadabra, Capitol
20	18	5	GARY U.S. BONDS—On The Line, EMI America
21	19	9	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista
22	24	16	SCORPIONS—Blackout, Mercury
23	29	5	JOHN WAITE—Ignition, Chrysalis
24	22	8	707—Megaforce, Boardwalk
25	23	9	QUEEN—Hot Space, Elektra
26	27	6	AXE—Offering, Atco
27	33	10	THE SHERBS—Defying Gravity, Atco
28	26	7	HEART—Private Audition, Epic
29	28	8	CHEAP TRICK—One On One, Epic (CBS)
30	32	7	THE CLASH—Combat Rock, Epic
31	39	3	THE GO-GO'S—Vacation, I.R.S. (12 inch)
32	25	12	RAINBOW—Straight Between The Eyes, Mercury (Polygram)
33	36	6	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros
34	30	13	TOTO—Toto IV, Columbia
35	31	8	THE MONROES—The Monroes, Alfa
36	42	3	TED NUGENT—Nugent, Atlantic
37	46	2	NAZARETH—2 X 5, A&M
38	41	3	MEN AT WORK—Business As Usual, Columbia
39	34	11	PAUL McCARTNEY—Tug Of War, Columbia
40	38	24	ALDO NOVA—Aldo Nova, Portrait
41	NEW ENTRY		JUDAS PRIEST—Screaming For Vengeance, Columbia
42	40	6	SQUEEZE—Sweets From The Stranger, A&M
43	45	2	DAVID JOHANSEN—Live It Up, Blue Sky (Epic)
44	NEW ENTRY		THE CLOCKS—The Clocks, Boulevard
45	35	7	FRANK ZAPPA—A Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin
46	47	4	ROXY MUSIC—Avalon, Warner/EG
47	48	5	HAIRCUT ONE HUNDRED—Pelican West, Arista
48	NEW ENTRY		JOAN JETT AND THE BLACKHEARTS—Summertime Blues, Boardwalk (12 inch)
49	43	15	GREG KIHN—Kihntinued, Beserkley
50	37	9	FRANKIE MILLER BAND—Standing On The Edge, MSS/Capitol

Top Adds

1	JUDAS PRIEST—Screaming For Vengeance, Columbia
2	ELVIS COSTELLO AND THE ATTRACTIONS—Imperial Bedroom, Columbia
3	JOE JACKSON—Night And Day, A&M
4	SHOOTING STAR—Are You Ready, Virgin/Epic
5	URIAH HEEP—That's The Way It Is, Mercury (12 inch)
6	805—Standing In Line, RCA
7	BALANCE—In For The Count, Portrait
8	TED NUGENT—Nugent, Atlantic
9	MEN AT WORK—Business As Usual, Columbia
10	SPYS—Spys, EMI America

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title Label
1	1	7	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros. (WEEKS AT #1 2)
2	4	6	GENESIS—Paperlate, Atlantic
3	5	5	FLEETWOOD MAC—Hold Me, Warner Bros
4	2	12	.38 SPECIAL—Caught Up In You, A&M
5	3	12	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
6	8	5	RED SPEEDWAGON—Keep The Fire Burning, Epic
7	19	7	THE STEVE MILLER BAND—Abracadabra, Capitol
8	9	11	KANSAS—Play The Game Tonight, Kirshner (Epic)
9	6	12	THE MOTELS—Only The Lonely, Capitol
10	10	5	GARY U.S. BONDS—Out Of Work, EMI America
11	15	4	APRIL WINE—Enough Is Enough, Capitol
12	13	3	EDDIE MONEY—Think I'm In Love, Columbia
13	7	11	VAN HALEN—Dancing In The Streets, Warner Bros.
14	17	8	707—Megaforce, Boardwalk (12 inch)
15	23	3	PETE TOWNSHEND—Face Dances II, Atco
16	29	2	ROBERT PLANT—Burning Down One Side, Swan Song
17	11	5	GLENN FREY—Party Town, Elektra/Asylum
18	24	2	THE GO-GO'S—Vacation, I.R.S.
19	30	10	A FLOCK OF SEAGULLS—I Ran, Arista
20	16	12	ASIA—Only Time Will Tell, Geffen
21	NEW ENTRY		ROBERT PLANT—Pledge Pin, Swan Song
22	27	7	THE CLASH—Should I Stay Or Should I Go?, Epic
23	59	7	.38 SPECIAL—Chain Lightning, A&M
24	12	6	THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic)
25	37	3	CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic
26	18	16	ASIA—Heat Of The Moment, Geffen
27	47	7	HEART—Cities Burning, Epic
28	25	16	SCORPIONS—No One Like You, Mercury
29	38	3	DAVID JOHANSEN—Animals Medley, Blue Sky
30	35	2	RED SPEEDWAGON—Stillness Of The Night, Epic
31	26	9	SQUEEZE—Black Coffee In Bed, A&M
32	28	4	THE ALAN PARSONS PROJECT—You're Gonna Get Your Fingers Burned, Arista
33	31	2	APRIL WINE—If You See Kay, Capitol
34	NEW ENTRY		STRAY CATS—Rock This Town, EMI America
35	34	16	ASIA—Sole Survivor, Geffen
36	50	7	THE SHERBS—We Ride Tonight, Atco
37	43	5	AXE—Rock And Roll Party In The Streets, Atco
38	NEW ENTRY		ROBERT PLANT—Slow Dancer, Swan Song
39	57	10	BOW WOW WOW—I Want Candy, RCA
40	45	8	QUEEN—Calling All Girls, Elektra
41	52	5	VAN HALEN—Little Guitars, Warner Bros
42	14	5	FRANK ZAPPA—Valley Girls, Barking Pumpkin
43	33	2	KANSAS—Right Away, Kirshner
44	NEW ENTRY		THE ALAN PARSONS PROJECT—Eye In The Sky, Arista
45	NEW ENTRY		NAZARETH—Love Leads To Madness, A&M
46	32	16	HUMAN LEAGUE—Don't You Want Me, A&M
47	48	11	VAN HALEN—Where Have All The Good Times Gone, Warner Bros
48	58	8	CHEAP TRICK—If You Want My Love, Epic (CBS)
49	NEW ENTRY		JOAN JETT AND THE BLACKHEARTS—Summertime Blues, Boardwalk
50	22	15	RAINBOW—Stone Cold, Mercury
51	51	6	VAN HALEN—Secrets, Warner Bros
52	21	2	ROBERT PLANT—Worse Than Detroit, Swan Song
53	44	2	PETE TOWNSHEND—Slit Skirts, Atco
54	54	2	THE ALAN PARSONS PROJECT—Psychobabble, Arista
55	20	14	TOTO—Rosanna, Columbia
56	40	15	ASIA—Wildest Dreams, Geffen
57	42	8	THE MOTELS—Mission Of Mercy, Capitol
58	NEW ENTRY		GLENN FREY—I Found Somebody, Asylum
59	NEW ENTRY		PAUL McCARTNEY—Take It Away, Columbia
60	36	5	JOHN WAITE—Change, Chrysalis

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

Radio

Vox Jox

• *Continued from page 31*

tant for the chain, is named the new position of accounting manager

* * *

There's a few changes at KNOC and KDBH Natchitoches, La. New p.d. is **Bill James**, formerly with KCWM Victoria, Tex. Doing morning and afternoon drive on KNOC is **Brian Anthony**, formerly with WNNJ and WIXL Newton, N.J. On at middays is **Allen Barnes**, with **Lesa Hatley** at the mike from 1 to 4 p.m. and **Eric Lacour** handling the 6 to 11 p.m. shift. At KDBH, James is handling morning and afternoon drive, with **Michael Denning** on from 8:30 a.m. to noon, **George Gipson**, noon to 4 p.m.; and **Tracy Bedell**, 6 to 11 p.m.

* * *

A Rose By Any Other Name: When AOR-formatted WAPL Appleton, Wis. realized that its call letters matched the initials of the new Prince of Wales, **William Arthur Philip Louis**, the station lost no time in sending the new parents, **Prince Charles** and **Lady Diana**, a congratulatory message. Also included in the "Greatest Rock 'n' Roll Station In America Salutes Britain" package were Hot Rocker WAPL T-shirts, belt buckles, caps and of course, a WAPL bumper sticker for the royal pram. "It was a one in a million coincidence," says WAPL program director **Wayne Shayne**. "Before, there wasn't much interest in the new prince up here. Now, that's what everyone is talking about."

* * *

Joe Fisher is named vice president of WJLD Birmingham. He was station manager of WRBD Ft. Lauderdale. **Dick Sheppard** exits KNAC Long Beach to join KROQ Pasadena. Sheppard, who is also the host of the nationally syndicated "BBC Rock Hour," is changing his on-air name back to Richard Sheppard. Initially, he will be doing afternoon drive for KROQ. **Al Brady Law**, president of Surrey Communications Research, has been retained by NBC to consult WNBC-AM and WYNY-FM New York, and Chicago stations WMAQ-AM and WKQX-FM.

* * *

WHN New York is looking for a research director. **Hoyt Smith** joins KQFM Portland as the morning man, while **Scott Drake** is the new afternoon drive personality. The station recently switched from solid gold to adult-contemporary. **Jim Mulvey** joins the air staff of WTIC Hartford, Conn. He has been with WXLO New York, WBLI and WALK Long Island. **Pete Vincelette** is named vice president/general manager of WVCG and WYOR Miami. He succeeds **Frank Moore**, who has resigned. Vincelette was general manager of WYOR. **Bob Reich**, vice president and general manager of WEZB New Orleans, is now director of contemporary operations, overseeing sales and management for EZ Communications' WBZZ Pittsburgh and WEZB. He will also continue in his current post.

'God Squad' Spots Available Free Nationwide

SAN FRANCISCO—Due to a grant from the Catholic Communications Foundation in New York, the "God Squad" spots, produced since 1975 at RKO's KFRC-AM here by the "Disk Jockey Priest," Rev. Harry Schlitt, are now available free to stations around the country.

In addition to KFRC, the 55-second spots, available in series of 25 each four times per year, are also now airing on KHJ Los Angeles, KPAM Portland, WZEE Madison, Wisc., KGKL San Angelo, Texas, and about two dozen other stations.

Father Schlitt's Company, Bridge Productions, has made available a "God Squad" demo, with KFRC's morning man, Dr. Don Rose, introducing three of the highly contemporary, no-sermonizing spots.

Key to the spots is the use of music from the Billboard Hot 100. The three spots on the demo contain hits from the Cars, Kenny Rogers, the Jacksons and Don McLean.

Black Station Links With QUBE Channel

FT. WORTH—"Video radio" has entered this market via KNOK-FM's morning drive hookup with the local Warner-Amex QUBE channel. The simulcast is believed to be the first for a black outlet, according to Dewayne Dancer, KNOK program director and co-producer of the show with the cable network.

The simulcast, which features Scott West, Jackie McKenzie and James Hawthorne, currently runs 6 to 10 a.m., Monday, Wednesday and Friday. Programming includes video clips, special effects and features like lip-synching songs to local faces. Among the label supplied video clips are those of Junior, Kool and the Gang, Sister Sledge and Chic.

Dancer, who is a member of Billboard's Black Radio Advisory Committee, says it took about a month to put the program together. He consulted with Phil Zeni, who pioneered the "video radio" concept last year with KAAY-AM-FM Little Rock and a local cable station, before finalizing plans.

KNOK broadcasts from a remote location within the Warner-Amex studio during the simulcast. The program kicked off recently with a champagne breakfast for press. "Right now, we're promoting this as a special event," notes Dancer, referring to the three day a week simulcast schedule. "Down the road, we may be on Warner-Amex daily."

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Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

July 12, **Toto**, Hot Ones, RKO Radioshows, one hour

July 12, **Emmylou Harris**, Country Closeup, Narwood, one hour

July 12, **Tony Bennett**, Music Makers, Narwood one hour

July 12 **Crosby, Stills & Nash**, part one, Innerview, Innerview Network one hour

July 12, **.38 Special, Pete Best**, Rockline, Global Satellite Network, 90 minutes

July 12 **Krokus**, Captured Live, RKO Radioshows, one hour

July 16 18, **Jan & Dean**, Dick Clark's Rock, Roll & Remember, United Stations, four hours

July 16-18, **Jethro Tull**, part one Off The Record, Westwood One, one hour

July 16 18, **War**, Special Edition Westwood One, one hour

July 16-18, **War**, Special Edition Westwood One, one hour

July 16-18, **Ed Bruce**, Live From Gilley's, Westwood One one hour

July 16 18 **Quarterflash, Prism**, In Concert, Westwood One, one hour

July 16-18, Rock Year 1980, The Rock Years Portrait Of An Era, Westwood One, one hour

July 16 18 **Jim Morrison**, Rock And Roll Never Forgets, Westwood One, one hour

July 16-18, **Ozzy Osbourne**, the Source, NBC, 90 minutes

July 16 18, **Ed Bruce**, Weekly Country Music Countdown, United Stations, three hours

July 17 **Gary Morris**, Country Sessions NBC, one hour

July 17, **Sammy Hagar, Emerson, Lake & Palmer**, Supergroups, ABC Rock Radio Network, two hours

July 12, **Joe Stampley, Charlie McCoy**, Silver Eagle, ABC Entertainment Network, 90 minutes

July 17 18, **Michelle Phillips, Bobby Lewis, Jim Pash, Jim Fuller, Paul Revere & The Raiders**, Soundtrack Of The 60s, Watermark, three hours

July 18, **Foreigner**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour

July 18, Salute To Honky Tonks & Concert Halls, Silver Eagle Summer Special, ABC Entertainment Network, 90 minutes

July 18 **Marshall Tucker Band**, BBC Rock Hour, London Wavelength, one hour

July 19, **Robert Plant**, Inside Track DIR Broadcasting, 90 minutes

July 19, **REO Speedwagon**, Rockline, Global Satellite Network, 90 minutes

July 19, **Bellamy Brothers**, Country Closeup, Narwood Productions, one hour

July 19, **Woody Herman**, Music Makers, Narwood Productions, one hour

July 19, **Chicago**, Musicstars, RKO Radioshows, one hour

July 19, **Crosby, Stills & Nash**, Innerview, Innerview Network, one hour

July 23 24, **Jethro Tull**, part two Off The Record Westwood One, one hour

July 23 25, **One Way**, Special Edition Westwood One one hour

July 23-25, **Loretta Lynn**, Live From Gilley's, Westwood One, one hour

July 23 25, **A Flock Of Seagulls, Marshall Crenshaw, Haircut 100**, In Concert, Westwood One 90 minutes

July 23 25, the **Jacksons**, Budweiser Concert Hour, Westwood One, one hour

July 23 25, Rock Year 1981, The Rock Years Portrait Of An Era, Westwood One one hour

July 23-25, **Jethro Tull**, the Source NBC, two hours

July 23-25, the **Carpenters**, Dick Clark's Rock Roll & Remember, United Stations, four hours

July 23 25, **Juice Newton**, Weekly Country Music Countdown, United Stations, three hours

July 24, **Loverboy**, Supergroups, ABC Rock Radio Network, two hours

July 24 **John Conlee, Leon Everette**, Silver Eagle, ABC Entertainment Network, 90 minutes

July 24, **Thrasher Brothers**, Country Sessions, NBC, one hour

July 24, **Al Jarreau**, On Stage Tonight, CBS RadioRadio, 90 minutes

KIHN IN PHILLY—Greg Kihn, second from right, delivers a copy of his latest single, "Every Love Song," to WMMR-FM Philadelphia DJ Joe Bonadonna, right. Kihn had just completed a national tour with Journey. Sharing the visit are Elektra/Asylum's Marty Schwartz, left, and Rick Alden.

National Programming

WSM/AP Net Expanding

While other satellite networks may be faltering (Billboard, July 3), **WSM/AP's Music Country Network** in Nashville continues to expand. Debuted April 1 with approximately 50 on-the-air stations, the live interview and record show now boasts 82 subscribing stations in 33 states. Of these, 72 are actually broadcasting.

Boasts Tom Cassetty, general manager for the network, "We announced in November we'd be on the air by April 1 and we were." He reports that there have been seven cancellations to date, some from stations that never actually used the service. Reasons for the drops, he explains, range from "too much music to too much talk to the fact that we couldn't get a dish to them quickly enough."

The network is offered as a seven-days-a-week, seven-hour-a-day service and is broadcast live from 9 p.m. to 4 a.m. Central Time. The first three hours of each segment—the time during which major artists are most likely to appear—are repeated for West Coast subscribers, Cassetty says.

Listeners are encouraged to call the show on its toll-free number to ask the DJ hosts or their guests questions or to simply comment on their country music preferences and concerns.

Cassetty notes that the network asked the telephone company to monitor its calls during the second week of June and that the study revealed that a total of 17,998 calls were made or attempted. Telephone traffic has been so heavy, he says, that the network has had to install two additional WATS lines.

Host duties are shared by WSM-AM DJs Chuck Morgan, Al Risen and Benny Ray. Hairl Hensley and Joey Baker act as program director and producer.

The program is set up to allow subscribers six minutes of air time each hour. They have the option of using the AP-provided news and weather segments or inserting their own material.

Although the records and talk segments are originated by WSM, the station substitutes its own time-honored Grand Ole Opry in place of the Saturday night network show.

* * *

Toby Arnold Assoc. has signed 10 more stations to its "Unforgettable" MOR format. These include KAYO Seattle, and bring to 70 the stations carrying this format. ... **Mutual Broadcasting** has cleared WNEW-FM New York, KRQR San Francisco, WIFI Philadelphia, KLOL Houston, WDVE Pittsburgh, WWTC Minneapolis, and WZGC (Z-93) Atlanta for its fall Rolling Stones special. The Willie Nelson-Merle Haggard special from Mutual cleared 540 stations when it was broadcast on the July 4 weekend. Mutual will begin a 13-week series Sept 26 featuring the National Symphony Orchestra. The classical series will be broadcast from 3 to 5 p.m. on Sundays.

* * *

Narwood Productions has re-released its Music Makers show featuring the Mills Bros. as a tribute to Harry Mills, who died last month. Music Makers host Skitch Henderson conducted an interview with Harry Mills early this year for this show. Narwood engineer Dave LeVan has been promoted to director of engineering. Narwood has recently doubled the size of its New York offices and studios. Robyn Frey Kove has joined the company as operations manager. She comes from Arista Records where she was a&r administrator. Al Leone and Ruth Presslaff have joined to work in station relations. Leone comes from a sales position at NBC's Source and Presslaff was a DJ at WQUE New Orleans.

Goodphone Commentaries

• *Continued from page 26*

monitoring of the stations, that there is far more to the mechanics of Hot Hits than meets the eye—or the ear, as the case may be. Stations which merely drop all their oldies and add new jingles may find themselves falling short of expectations but wondering why. Even those which listen to the original and then try to copy it may discover it's not all that simple, as shown by an extensive analysis of the many options available in the series of hour-by-hour clocks.

But what if, in the remotest case, several are able to do it well and are themselves widely copied? Will contrarian Mike Joseph five years from now turn the tables again by launching a format of all oldies?

Jim Smith is a Chicago based research, marketing, and programming consultant. He formerly programmed WBBM FM and was WLS music director for five years and also occasionally invests as a contrarian.

Billboard® Survey For Week Ending 7/17/82

TOP 50 Adult Contemporary™

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP) WEEKS AT #1 4
2	5	6	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall Clement/Welk, BMI)
3	3	13	PERSONALLY Karla Bonoff, Columbia 18 02805 (Tree/Five Of A Kind, BMI)
4	4	10	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)
5	6	8	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7 29979 (Double Virgo, ASCAP/Foster Freeze, BMI)
6	7	9	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)
7	8	4	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)
8	2	9	BE MINE TONIGHT Neil Diamond, Columbia 18 02928 (Stonebridge, ASCAP)
9	10	8	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)
10	11	10	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner Tamerlane, BMI)
11	13	4	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquin, BMI)
12	14	4	HOLD ME Fleetwood Mac, Warner Bros. 7 29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)
13	18	3	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)
14	9	12	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18 02812 (Vogue, BMI)
15	17	6	THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)
16	12	10	ALWAYS ON MY MIND Willie Nelson, Columbia 18 02741 (Screen Gems EMI/Rose Bridge, BMI)
17	18	9	ROSANNA Toto, Columbia 18 02811 (Hudmar, ASCAP)
18	15	15	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18 02860 (MPL, ASCAP)
19	26	3	AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)
20	20	12	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5 02839 (Epic) (Gen Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)
21	19	9	DON'T TALK Larry Lee, Columbia 18 20740 (Chappell, ASCAP/Sue's, BMI)
22	24	5	HOOKED ON SWING Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI)
23	22	14	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)
24	29	5	LOVELINE *Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)*
25	25	6	DO I DO Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)
26	23	13	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)
27	27	5	BUT LOVE ME B.J. Thomas, MCA 52053 (212/Sound Of Noland, BMI)
28	35	2	TAKE IT AWAY Paul McCartney, Columbia 18 03018 (MPL Communications, ASCAP)
29	28	15	WHEN HE SHINES Sheena Easton, EMI America 8113 (WB, ASCAP)
30	38	2	SARA Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)
31	32	3	I FOUND SOMEBODY Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)
32	21	9	DREAMIN' John Schneider, Scotti Bros. 5 02889 (Epic) (Warner Tamerlane, BMI)
33	30	19	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Bruzerloones/Fox Fanfare/Carol Bayer Sager, BMI)
34	40	2	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)
35	NEW ENTRY		WHAT'S FOREVER FOR Michael Murphey, EMI America 1466 (Tree, BMI)
36	36	3	AFTER THE GLITTER FADES Stevie Nicks, Modern 7405 (Atlantic) (Welsh Witch, BMI)
37	NEW ENTRY		BLUE EYES Elton John, Geffen 7 29954 (Intersong, ASCAP)
38	33	16	RUN FOR THE ROSES Dan Fogelberg, Full Moon/Epic 14 02821 (Hickory Grove/April, ASCAP)
39	NEW ENTRY		LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpete/Clarence Scarborough, BMI)
40	39	8	NEVER GONNA LOOK BACK Bill La Bounty, Warner Curb 50065 (Captain Crystal/RTV/Mann & Weil, BMI/Eliza M., ASCAP)
41	31	8	BIG BAND MEDLEY Meco, Arista 0686 (Not Listed)
42	41	20	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
43	42	10	MAN ON YOUR MIND Little River Band, Capitol 5061 (Screen Gems EMI, BMI)
44	34	10	'TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)
45	43	17	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
46	45	11	ROUTE 66 Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)
47	44	7	THE OTHER WOMAN Ray Parker Jr., Arista 0669 (Raydiola, ASCAP)
48	46	20	'65 LOVE AFFAIR Paul Davis, Arista 066[illegible] (Web IV, BMI)
49	47	5	I'LL FIND MY WAY HOME Jon And Vangelis, Polydor 2205 (Polygram) (WB/Toughknot/Spheric B.V., ASCAP)
50	37	17	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)

Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

New Products

A new Hitachi entrant is an 11 lb. portable VCR featuring wireless remote Control and four heads. Suggested list: $1,595.

Sanyo wants to make modular video and audio components—hence this new "Pro-Ponent Series" with monitor, video control system, audio components, speaker systems, matching audio racks and speaker stands.

Panasonic's new High Grade VHS videotape comes in three lengths: NV-T120HG, NV-T60HG and NV-T30HG.

Video Revolution Proof: Hungary Falling In Line

BUDAPEST Signs that the video revolution, till now exclusively a West European phenomenon, will soon spread to Eastern Europe can be seen in Hungary, where the first hardware distribution agreement between a local firm and a major supplier was signed recently.

The deal involves Grundig in West Germany and the Videoton factory in Sekesfehervar, which normally makes tv receivers. Videoton will handle Grundig's VCR range here, with retail price expected to be around $2,500.

The only other hardware available at the moment consists of a few Japanese recorders, which sell for roughly $2,000-$2,500 with three-hour blank cassettes costing about $50. A few units are on sale through private sellers and there is also the State Commission Shop, where prices are sky-high.

In practice, most VCRs in Hungarian homes are owned by musicians. Under the country's law, musicians, who work abroad for two years get special concessions allowing them to import top quality hardware free of all duty, and many have taken advantage of the ruling.

MCA Plans A New Price Move

Gene Giaquinto Discloses $39.95 'Collector's Choice'

■ *Continued from page 4*

the national campaign to re-release horror genre titles such as "Hallowe-en II," "Ghost Story," "Dracula," "Frankenstein" and others.

The release pattern has also been reevaluated by the company, adds Giaquinto:

"In view of the glut in the marketplace," he analyzes, "we have started to review it more on a monthly basis." July, for example, sees only three titles being issued—"Cat People," "Abbott & Costello Meet Frankenstein" and "Hot T-Shirts."

"We want to see the market stabilize," adds Giaquinto, pointing out that this doesn't mean that MCA's release pattern will be confined to three titles a month in the future.

Late summer sees the release of "Conan The Barbarian" with "Dead Men Don't Wear Plaid" to follow shortly thereafter.

"We want video dealers to get a hold of the business again," he continues. "Video games have had a tremendous impact and dealers and distributors have only so many dollars. Our goal is to see our product sell through. We are not happy either about what's going on at retail. There is still confusion over the different studio policies. Maybe one day there will be a better way to run the business but until that time we would like to go more slowly than quickly.

"The $39.95 price point will tell us a lot," he states. "If we see a positive reaction, then it will tell us that approach with dealer support materials and promotions.

Recently completed is a new four-color catalog showcasing the approximately 100 titles now in the catalog. Features are broken down into genre and the catalog can also accommodate additional titles as they are released.

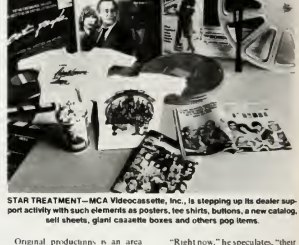
Also new are four-page 'sell sheets' for the dealer which gives educational information (synopsis, production notes) about individual titles.

Planned, too, in the promotional area is a massive "Cat People Weekend" encompassing posters, buttons, bumper stickers, T-shirts, promotional trailers and other dealer support material. MCA will also utilize people do want to own a film cassette at a reasonable price."

Another recently begun MCA marketing strategy has been to release cassettes in stereo VHS, a policy which Giaquinto indicates has been received well by video dealers, despite the still limited number of stereo VCRs to date. Dolby B noise reduction will also be added to product, while stereo Beta titles will be forthcoming when the hardware technology is there.

then it will be a very good category of programming. To date, our experience in the music video area has been marginal. The home video business still revolves around big movie titles."

Giaquinto is also hopeful that when the music video does grow, record stores will participate more. With MCA Distributing Corp handling MCA Videocassette product, adds Giaquinto, it was felt that record stores would be larger factors in home video. But, so far, less than 10% of the product is flowing through record stores, a condition the MCA/Universal executive attributes to the uncertainty and confusion in the marketplace. He feels the "Collector's Choice" series will help to stimulate record retailers.



STAR TREATMENT—MCA Videocassette, Inc., is stepping up its dealer support activity with such elements as posters, tee shirts, buttons, a new catalog, sell sheets, giant cassette boxes and others pop items.

Original productions is an area MCA Videocassette will also place more focus on. A just-issued cassette called "The Marvelous Land Of Oz" by the Children's Theatre Company will be followed up shortly by two more features from that acclaimed Minneapolis-based company—"Alice In Wonderland" and "Puss n Boots." Giaquinto figures they should be released by Christmas. He reasons, like other video executives (Billboard, July 10), that children's programming is a potentially explosive one for original investment and an end product that lends itself more to sale than rental.

Al Thomas in "The World Of Martial Arts" is also a new original release. It's billed as "presenting a realistic approach to self defense in the street."

Giaquinto adds that he is greatly encouraged by the performance of Olivia Newton-John's "Physical" cassette an original music video production and is planning a sequel which might be ready near the first of next year.

"We feel," he says, "that it has done five times better than any other music video product. Over the long term video music will be a strong area but it has to be developed. One reason why video music does better on videodisk than cassette is the stereo sound capability. Once the VCR technology moves to a point where music can be appreciated, "Right now," he speculates, "their appetite seems to be more video games than home video."

Two weeks ago Universal created controversy by announcing that its new $11-million feature "The Pirates Of Penzance" would be licensed to pay-per-view television for one day only on a "sneak preview" basis on the same day as the theatrical release of the film, Feb. 11.

What kind of impact will that have on home video?

Giaquinto estimates that the audience at home might be 1.7-2.5 million "still a small audience"—and that while there might be some home VCR taping, the event is likely to stimulate the home video audience. The cassette, he estimates, should be available to the home video marketplace several months after the theatrical/pay-per-view release.

Pioneer Slashes Prices

NEW YORK. Pioneer Video has introduced a $595 videodisk player for commercial applications, and has restructured disk prices. The moves are aimed at meeting the demands of markets that normally utilize videotape, especially with operations of 100 and more units.

Pioneer Video chairman and chief executive officer Hobart Kreider points out that commercial demand is strongest for "programs which do not require sophisticated interactivity."

The VP-1000 player, $595, is available with a quantity discount. The company will continue to market three models of its PR-7820 player with microprocessor memory system, at prices in the $2,000 to $2,500 range. Quantity discounts are also available with these units.

Increased production at the company's Carson, Calif. plant means reduced disk prices when ordered in quantity. And Pioneer Video will be able to provide disks in quantity within 10 to 15 days.

Vestron Wins Two Vidcassette Awards

NEW YORK.—Vestron Video has earned two Golden Videocassette Awards from the International Tape/Disc Assn for "Fort Apache, The Bronx" and "The Cannonball Run."

The awards signal audited sales in excess of $1 million, based on retail price, for each title. Vestron claims to be the first independent video company to be presented with two Golden Videocassettes from the IDA.

Australia's Star Video Blooming

Kerry Packer Enterprise Now The Market Leader

By GLENN A. BAKER

SYDNEY—Star Video, the sales and distribution arm of Publishing and Broadcasting Ltd., has emerged as market leader in the expanding Australian home video industry.

Operated by controversial entrepreneur Kerry Packer, Publishing and Broadcasting Video is itself a wholly owned subsidiary of the sprawling $300 million empire of Consolidated Press Holdings.

Packer's organization has applied itself to every level of domestic and commercial video operations within Australia—sales, rental, duplication, production, distribution, packaging, blank tape—and its success has been "spectacular."

Rikki Stubbs, public relations manager at Star, says the company had a "million dollar Christmas" last year.

"It's quite an achievement considering we only introduced rental in September 1981 and that about 60% of that turnover was a result of tape sales. Now that rental has had a chance to settle in, the balance has altered considerably."

Although Star Video's diverse catalog of some 150 titles includes top feature films, this doesn't account for the majority of turnover.

"Adult films are our biggest business," confirms Stubbs. Top sellers are the three Emmanuel films with sales estimated at 10,000, making them the best sellers in the territory.

Rentals are handled by specialist video retailers, hardware outlets, and most importantly, through some 200 newsagents nationally. This figure will increase to 500 within two years and represents such an effective network that Thorn/EMI, Warner Home Video, and Roadshow catalogs are now distributed by Star.

Says Cyril Smith, head of product acquisition: "We are running ahead of our competitors purely on the basis of good marketing and wide distribution."

Smith has just finalized a pact with Filmways International president Edward G. Cooper for theatrical distribution rights to 22 films including "Dressed To Kill" and "The Amityville Horror." Another deal with Inter-Ocean Films involves such titles as Jean-Luc Godard's "Dirty Tricks" with Eliott Gould, and "Final Assignment" starring Michael York. It seems likely that the opening of Star Video offices in Hong Kong, New York, Los Angeles and London has been instrumental in clinching such deals.

Stubbs says that most of Star's acquisitions include full theatrical rights so that the company can effect simultaneous cinema and home video release. "We believe the two areas have quite different audiences," he underlines, "and we must reach them both."

Dr Peter Neustadt, president of Publishing and Broadcasting Video, says: "The company's strategy for survival as the leader in a market that is becoming fiercely competitive, is a completely integrated operation. The idea of marrying theatrical release with home video is a logical one. It's part of our policy to offer producers full servicing of their product."

Neustadt also highlights a policy of entering into production or co-production for programs covering sports, rock music, education and travel. A series of pilot schemes along these lines is being distributed by Star.

Sister company to Star, under the Publishing and Broadcasting umbrella, is Video Channel, an institutional and education service which represents Video Arts Training Films product, popular with Australian and U.K. industry.

Video Channel is also moving beyond the management sphere, as Neustadt explains. "Although the market for specialist areas like opera, ballet, theatre and documentaries is relatively small in this country, Video Channel includes such tapes in a marketing approach specifically aimed at interested audiences."

The third operation within the Publishing and Broadcasting family is The Duplication Center, established near Sydney. The largest video duplication plant in Australia, it has a daily capacity of 150,000 tape minutes using 250 half-inch slaves.

Axial Productions Firmed By Miller

NEW YORK—The Miller heir-sponsored "Rock To Riches" talent search has named a video production company to capture the finals.

Axial Productions, based here, has pacted with Starstream Communications and Spoilite Productions to plan and execute the video production of the 1982 Miller High Life "Rock To Riches" finals.

The talent search is being conducted in 60 markets via local radio stations (Billboard, April 24).

Billboard Survey For Week Ending 7/17/82

Videocassette Top 25 Rentals

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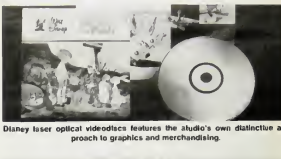
These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.

This Week	Last Position	Weeks on Chart	TITLE Copyright owner, Distributor, Catalog Number
1	1	4	**STAR WARS** 20th Century Fox Video 1130
2	2	4	**ON GOLDEN POND** 20th Century Fox Video 9037
3	3	6	**STRIPES** Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10600
4	4	6	**ARTHUR** Orion Pictures, Warner Home Video 72020
5	6	11	**SUPERMAN II** D.C. Comics, Warner Home Video 61120
6	NEW ENTRY	1	**ABSENCE OF MALICE** Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10005
7	7	3	**DRAGONSLAYER** Paramount Pictures, Paramount Home Video 1367
8	5	6	**TIME BANDITS** Paramount Pictures, Paramount Home Video 2310
9	12	3	**NEIGHBORS** Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
10	21	3	**TAPS** 20th Century Fox Video 1128
11	15	3	**PRIVATE LESSONS** Universal City Studios Inc., MCA Distributing Corp 71008
12	8	20	**CLASH OF THE TITANS** MGM/CBS Home Video 700074
13	NEW ENTRY	1	**RAGTIME** Paramount Pictures, Paramount Home Video 1486
14	7	8	**THE FRENCH LIEUTENANT'S WOMAN** Juniper Films, 20th Century Fox Video 4586
15	9	14	**FOR YOUR EYES ONLY** 20th Century Fox Video
16	NEW ENTRY	1	**MODERN PROBLEMS** 20th Century Fox, Video 1129
17	10	6	**BODY HEAT** The Ladd Co., Warner Home Video 70005
18	13	8	**ONLY WHEN I LAUGH** Columbia Pictures Inc., Columbia Pictures Home Entertainment 10467
19	11	16	**CANNONBALL RUN** Vestron VA 6001
20	NEW ENTRY	1	**GHOST STORY** Universal City Studios Inc., MCA Distributing Corp 71000
21	24	8	**HALLOWEEN II** Universal City Studios Inc., MCA Distributing Corp 71005
22	16	16	**FORT APACHE, THE BRONX** Vestron VA 6000
23	22	20	**ATLANTIC CITY** Paramount Pictures, Paramount Home Video 1460
24	23	8	**PRINCE OF THE CITY** Orion Pictures, Warner Home Video OR 72021
25	20	12	**THE HOWLING** 20th Century Fox Video 4026

New Products



Disney laser optical videodiscs features the studio's own distinctive approach to graphics and merchandising.

MARKET DEVELOPMENT—Canon's VC-10A color video camera and VR-10A portable VHS video recorder puts the camera manufacturer in the video hardware market.

VIDEO WRAP—Paktronics offers two models of Quest padded VCR cases at $59.95 and $69.95.

Thomson-Telefunken Link Dead

PARIS—French electronics giant Thomson has withdrawn from discussions with troubled West German firm AEG Telefunken on the joint manufacture of video equipment.

The news follows the government's decision not to allow the recently nationalized company to join the proposed JVC/Thorn EMI/AEG/Telefunken video alliance, and is said to be because the Socialist administration did not regard the agreement as "sufficiently reciprocal." The deep financial problems of AEG Telefunken, currently undergoing radical corporate surgery, are also likely to have been a disincentive.

With talks breaking down and other existing agreements between the two companies also about to be cancelled, Thomson may find itself out in the cold with few real options.

Meanwhile another major nationalized enterprise, chemicals to textiles group Rhone Poulenc, is seeking ways to become involved in the video industry. Talks center on Japanese textile manufacturer Toyobo, in cooperation with which Rhone Poulenc will set up a $20 million videotape factory, in Japan.

The problem faced by the French company is how to finance the research needed. At the moment it can only devote around 5% of turnover to r&d, which is considered inadequate. So Rhone Poulenc has gone to the government with a request for around $1,000 million in aid. Considering the weakness of the franc and the parlous condition of the French economy, this may turn out to be a highly optimistic submission.

S.F.'s Alcon Video Forms Music Wing

LOS ANGELES—Alcon Video/Film Productions, Inc., San Francisco, has formed a music/entertainment division.

The new wing hopes to promote the area's arts community by offering specialized, professional video and film services at specially discounted rates.

Billboard ®

Survey For Week Ending 7/17/82

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	7	ON GOLDEN POND 20th Century Fox Video 9037 (WEEKS AT #1: 5)
2	3	9	JANE FONDA'S WORKOUT KVC RCA Karl Video Corporation 042
3	4	10	TIME BANDITS Paramount Pictures, Paramount Home Video 2[illegible]
4	5	6	DRAGONSLAYER Paramount Pictures, Paramount Home Video 1367
5	2	10	STRIPES Columbia Pictures Industries, Inc., Columbia Pictures Home Enter 10600
6	7	8	ROCKY II 20th Century Fox Video 4565
7	6	6	NEIGHBORS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
8	15	3	ABSENCE OF MALICE Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
9	11	4	PRIVATE LESSONS Universal City Studios, Inc MCA Distributing Corp 71008
10	13	16	AEROBICISE Paramount Pictures, Paramount Home Video
11	10	13	HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005
12	NEW ENTRY		RAGTIME Paramount Pictures, Paramount Home Video 1486
13	12	27	CLASH OF THE TITANS MGM/CBS Home Video 700074
14	17	16	DUMBO Walt Disney Home Video 24
15	8	14	THE FRENCH LIEUTENANT'S WOMAN Juniper Films, 20th Century Fox Video 4586
16	9	7	GHOST STORY Universal City Studios, Inc MCA Distributing Corp 77000
17	19	15	ONLY WHEN I LAUGH Columbia Pictures Industries, Inc., Columbia Pictures Home Enter 10462
18	NEW ENTRY		STAR TREK, SPACE SEED Paramount Pictures, Paramount Home Video 60040
19	18	2	HAIR 20th Century Fox Video 4593
20	23	4	GAME OF DEATH 20th Century Fox Video 6124
21	14	10	MODERN PROBLEMS 20th Century Fox Video 1129
22	25	3	THE CHANGELING Vestron VA 6006
23	30	3	CASABLANCA United Artists, 20th Century Fox Video 4514
24	22	2	A NIGHT AT THE MOVIES—DIAL M FOR MURDER Warner Brothers Pictures, Warner Home Video 11156
25	NEW ENTRY		GOLDFINGER 20th Century Fox, Video 4595
26	28	5	HARDCORE Columbia Pictures Industries, Inc Columbia Pictures Home Entertainment 10250
27	16	19	RICHARD PRYOR LIVE IN CONCERT Vestron VA 4000
28	21	7	SO FINE Warner Brothers Pictures, Warner Home Video 11143
29	27	21	FORT APACHE, THE BRONX (ITA) Vestron VA 6000
30	20	21	CONTINENTAL DIVIDE Universal City Studios Inc., MCA Distributing Corporation 71001
31	31	36	ATLANTIC CITY Paramount Pictures Paramount Home Video 1460
32	24	17	THE HOWLING 20th Century Fox Video 4075
33	26	23	TEXAS CHAINSAW MASSACRE (ITA) Wizard Video 034
34	33	31	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc MCA Distributing Corporation 77004
35	36	2	TRIBUTE Vestron VA-6003
36	35	2	MICHAEL NESMITH IN "ELEPHANT PARTS" Pacific Arts Video Records 529
37	29	21	CANNONBALL RUN (ITA) Vestron VA 6001
38	37	4	KEY LARGO 20th Century Fox Video 4594
39	32	9	GALLIPOLLI Paramount Pictures Paramount Home Video 1504
40	34	8	CAMELOT Warner Brothers Pictures Warner Home Video 11084

● Recording Industry Of America seal for sales of 25,000 units plus ($1 000 000 after returns) (Seal indicated by dot) ▲ Recording Industry Of America seal for sales of 50 000 units plus ($2,000 000 after returns) (Seal indicated by triangle) (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least $1 000 000 at wholesale (Seal indicated by ITA seal)

5,000 Video Jukeboxes To Cover U.K. By '82's End

LONDON Up to 5,000 video jukeboxes will be operating in pubs and clubs around Britain by the end of this year, according to Bruce Higham of Captain Video, U.K pioneer of in-store video promotion

Since February, some 250 machines have been installed, mostly in London and some provincial centers such as Birmingham and Newcastle Manufactured by leading British slot-machine company Ruffler and Deith, they are marketed and distributed by DI Leisure

Each contains a three-hour compilation tape, offering users a choice of 48 titles at 25 pence (42 cents) per selection Every three weeks, 75% of the titles are replaced Tests are now under way of a four-hour tape carrying 60 video titles which it is hoped to introduce before year's end The machines have their own screen located above the jukebox unit, but can also be linked to giant or multiple screens. Currently all tracks are in mono sound

Captain Video is responsible for the selection and editing together of suitable video clips, including the negotiation of rights clearances Last year at VIDCOM in France, Higham predicted a much more rapid spread of the new video jukeboxes than has in fact been achieved, and the difficulty of obtaining the necessary clearances has been in large part responsible

It took five months to clear the ground with the Musicians' Union, the Mechanical Copyright Protection Society, the Performing Right Society and Phonographic Performance Limited. But now Higham says all dues have been settled under a standard bulk agreement Record companies will receive 30 pence per song per machine under a standard contract

The cost of producing video promotion clips as compared to their limited and short-term usefulness has exercised record industry minds for some time. But once substantial numbers of jukeboxes are operating the returns will be considerable

"We take the master tape and convert to one-inch, and duplicate the required copies at our own expense," says Higham, "paying the copyright owner 30 pence a machine. Multiply that by 4,000 in the U K alone and you have over 1,000 pounds ($1,720) a month, so that promos become commercially viable on their own"

And that, according to Higham, is only the beginning The company owns worldwide rights to the machines, and is already negotiating to go into key European markets and the U.S

"Eventually, we may be looking at a video jukebox population of up to 200,000 machines," he says. "At that time, promo clips will be a substantial revenue earner for the record industry"

One Pass Finishing Work On Mel Torme Vid Special

By JACK McDONOUGH

SAN FRANCISCO—One Pass Video, with Norm Levy producing, is finishing work on a one-hour video piece on vocalist Mel Torme, based principally on Torme's appearance last fall at the new Louise Davies Hall as part of the KJAZ San Francisco International Jazz Festival.

Levy notes that 44 minutes of the hour feature Torme's festival performance—as shot by five cameras—with the other 16 minutes showing Torme in a variety of settings "at home in L A with Mel talking about this show and about aspects of his career", "at KJAZ with people calling in while Mel was doing a radio show with Stan Dunn"; "at Tower Records in San Francisco where we focus on Mel's strong interest in classical music", and "at a rehearsal with George Shearing for a live audience in the Peacock Room of the Mark Hopkins Hotel"

Levy noted that the Peacock Room rehearsal was simultaneously being recorded by Concord Jazz label for an upcoming LP.

Levy says that the one-hour special may also include clips "from films Mel has been in. But the program will really be a concert. These other things are asides, and there's a limit to how in-depth we can get At the same time we don't want to superficially glide over these other aspects of his life and career To us the important thing is that these asides are actual events, as opposed to trying to fabricate things just to fill out the remaining time"

Levy says the concert tape will be faithful to the progression of Torme's festival performance "He paced it very well that night, and we'll be changing the order of only one song, although what we're working on now is changing the camera shots we used within each song"

Most likely sale, says Levy, would be to cable.

'Wars' And 'Pond' Grab ITA Awards

NEW YORK The first two ITA Golden Videocassettes Awards, qualifying under the new criteria that went into effect April 1, were presented to 20th Century-Fox Video for "Star Wars" and "On Golden Pond"

The former standard for the award was the sale of a minimum of $1 million at list price value for a program on videocassette The new standard is a minimum of $1 million in gross label revenue from sales and/or rentals The auditors also deduct from sales/rental totals any returns privileges or stock-balancing programs announced by the label

May's VCR Sales Up 25% Over 1981

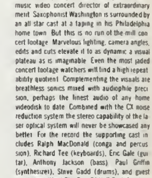
WASHINGTON, D.C VCR sales for May increased to 109,148 units, up 25 4% over 87,013 units sold in May of last year VCR sales on a year-to-date basis totaled 600,151 units, a gain of 38 3% over 434 098 units sold in the same period last year

Statistics come from the Electronic Industries Assn's marketing services department

Adds 2 Distribs

LOS ANGELES Media Home Entertainment here has added two international distributors They are Spain's Video Disco and South Africa's Exclusive Video.

Video Reviews



GROVER WASHINGTON JR. IN CONCERT—Pioneer Artists (LaserDisc), directed by Donny Osmond. Running time: 53 minutes.

Grover Washington and Donny Osmond? Believe it The young Osmond emerges here as a music video concert director of extraordinary merit Saxophonist Washington is surrounded by an all star cast at a taping in his Philadelphia home town But this is no run of the mill concert footage Marvelous lighting, camera angles, edits and cuts elevate it to as dynamic a visual plateau as is imaginable Even the most jaded concert footage watchers will find a high repeat ability quotient Complementing the visuals are breathless sonics mixed with audiophile precision, perhaps the finest audio of any home videodisk to date Combined with the CX noise reduction system the stereo capability of the laser optical system will never be showcased any better For the record the supporting cast includes Ralph MacDonald (conga and percussion), Richard Tee (keyboards), Eric Gale (guitar), Anthony Jackson (bass) Paul Griffin (synthesizer), Steve Gadd (drums), and guest vocalist on "Just The Two Of Us" Zack Sanders. The set consists of five lengthy tunes Two visual touches that especially stand out are the interweaving of NBA action clips of basketball star Julius "Dr J" Erving with "Let It Flow (for Dr J)" and the percussion duet between MacDonald and Gadd on "Mister Magic" The latter is something special because of its intimate stage direction Most of all, though, Washington's talents are captured as much as possible given the medium Co producer Bruce Buschel is hyping no one on the liner notes when he says "The man's warmth and sincerity shine through every frame ... he is there to connect ... the connection is both instantaneous and indelible" Absolutely right

New Products

TDK's new Super Avilyn T-160 VHS videocassette provides up to eight hours of recording/playback in the SLP mode.

3M Purchases Calif. Pilot Plant

LOS ANGELES—The 3M Optical Recording Project recently purchased the pilot plant of DiscoVision, Costa Mesa, Calif.

3M indicates the purchase of the 8,000 square foot facility increases present plant clean room facilities devoted to the proprietary 3M process, as well as enabling 3M to expand its development work on technologies related to videodisk and optical recording technologies

NEW JAZZ MONTEREY SUBSIDIARY

Palo Alto Planning 'Educational' Arm

By JACK McDONOUGH

PALO ALTO, Calif. Palo Alto Jazz, a company which began as a tiny vanity label and then blossomed into a full-scale record company (Billboard, Oct 3), is now exploring further territory with the creation of an "educational component." The highlight of this will be a new subsidiary, Jazz Monterey, for the release of music recorded live over the 25-year history of the famed Monterey Jazz Festival.

In addition to the Monterey project, Palo Alto Jazz is putting together a "Tribute to Bill Evans," to be released in September in conjunction with the anniversary date of the late pianist's birthday.

Herb Wong and Al Evers at the label say that the profits from the Jazz Monterey releases will go into a Monterey Jazz Scholarship program, while the artists involved with the Evans tribute will donate royalties to a second scholarship fund to be administered by Keyboard Magazine, part of the GPI Corp. in nearby Cupertino.

Wong, a veteran teacher, writer and jazz DJ who is also the vice president of the National Assn. of Jazz Educators, says that the rationale for the creation of the Jazz Monterey subsidiary "is to give the Monterey Jazz educational program a pump. The original reason for creating the festival itself was to create a jazz chair at Monterey Peninsula College. We see this as a way to bring into focus our work over the past ten years with high school jazz bands around the state."

Wong expects that money earned from the records will be channeled both into scholarships and into videotape documentation of the interaction that goes on between the high schoolers and the pros during the entire week of the festival. This interaction includes clinics, with the students learning from the professional players, and the Sunday afternoon performances by players from one particular school as well as by an all-star high school jazz band.

The videotaping would be done, says Wong, "for clinical learning retrieval purposes. It would capture the process of how the students put it all together with the guest conductors and composers. It's something that will be a model."

Wong envisions the first Jazz Monterey release as a five-record set, with each separate disk focusing on the five separate afternoon and evening programs that transpire at Monterey each year. The material will come from the archival tapes of the Voice of America, "who broadcast the festival for eight years starting around 1967 or 1968"; from National Public Radio, which has been taping and broadcasting the festivals since V of A stopped; and from tapes made by Wally Heider for the dozen or so commercial releases from the festival that have appeared sporadically over the years. Wong says all the tapes are "good quality."

Wong says that sifting through ill-kept archives has been a monumental and distracting task, and that with all the releases that need to be obtained, including some from the executors of various artists' estates, the quintuple package may not be ready by festival time this September.

Wong adds that the records will be not just music, "but will catch the flavor of the festivals: the introductions by Lambert, Hendricks and Ross, for example."

The videotapes, hopes Wong, can be worked into two forms, one using strictly educational and a second "more professional" editing that would be suitable for PBS.

The Evans tribute album, co-produced by Wong and Helen Keane, will be a double record set featuring pianists like Chick Corea, McCoy Tyner, George Shearing, Herbie Hancock, Denny Zeitlin, Joann Brackeen, Teddy Wilson, Dave McKenna and others playing, says Evers. "Bill's own work and standards that in effect became his work through his interpretations."

Billboard photo by Chuck Pulin

DREAM DATE—Dave Grusin, right, goes over charts for his Dream Orchestra concert dates in Japan with guest vocalist Michael Franks. The rehearsals were held just prior to last week's shows in three major cities, with Grusin and the Dream Orchestra (also including guitarists Lee Ritenour and Eric Gale) headlining. Suntory, beverage giant, produced them under its Suntory Sound Market '82 legend, and JVC Records and Grusin's GRP line will release an LP, as well as a JVC videodisk.

Inner Ear Plugs Acts Via Eva-Tone 'Mini LP'

NEW YORK—Faced with the traditional problem of exposing its acts for prospective bookings while keeping costs in line, Inner Ear Music has turned to commercial "soundsheets" to provide recordings of client acts without running into the stiff tariff that promotional LP service would normally entail.

The New York-based jazz agency has just issued its first Eva-Tone "mini-album" of selections from albums by four of its acts. The circular sheets, nine inches in diameter and recorded at 33⅓ r.p.m., are designed to be slipped into promotional envelopes for mail distribution to colleges, clubs and promoters.

Featured are the Janet Lawson Quintet, pianist Richard Sussman, guitarist Sangeeta Michael Berardi and Newband.

Don Feinberg, Inner Ear president, touts the ploy as cost-effective, saying that while production costs are equivalent to conventional disks, the mail costs are negligible. "I can slip one into the same packages usually sent with just bios and add next to nothing in weight," he notes.

Feinberg also claims that inclusion of an actual recording marks something of a novelty for jazz bookings. He cites the Lawson group in particular as benefitting from the first mailings.

After 15 Years London's Studio Club's Doors Open

LONDON—The Studio Club, which flourished here in the 1950s and 1960s as a cultural and social haunt mixing jazz with art, reopens July 20 after a 15-year closedown.

Resident pianist will be U.K. jazzman Alan Clare, who worked at the club in its peak years, when it had a membership topping the 3,000 mark and when big international names like Billie Holliday, Ella Fitzgerald, Sarah Vaughan, Billy Eckstine and visiting musicians from the Ellington and Basie bands dropped in for a late-night blow.

The first Studio Club, in a basement adjacent to the newly refurbished room, was formed around the World War I era by painter Augustus John and sculptor Jacob Epstein.

Now, with a list of patrons including John Williams, Jacques Loussier, Yehudi Menuhin and Tony Bennett, the club aims to recreate the old aura of jazz unformality and surprise.

WATT'S UP—Saxophone veteran Ernie Watts, right, takes a bow after being named Most Valuable Player by the Los Angeles chapter of NARAS as part of its annual musicians' kudos. That's Chevy Chase, who proffered the award, looking on.

Concord Fest Lineup Set

LOS ANGELES—Concord Records chief Carl Jefferson has unveiled the lineup for this year's edition of the Concord Jazz Festival, held at the Concord, Calif., Pavilion.

Slated for Aug. 6-8, the series' 14th annual run begins Friday (6) with Brazilian pianist/vocalist Tania Maria, Mel Torme with the Capp-Pierce Juggernaut band, and Bright Stars, a Japanese big band.

Saturday's schedule promises the Concord All Stars comprising tenor sax players Scott Hamilton and Al Cohn, cornetist Warren Vache, pianist Dave McKenna, guitarist Cal Collins and drummer Jake Hanna, among others; the L. A. Four, featuring Bud Shank on tenor sax and flute, bassist Ray Brown, guitarist Laurindo Almeida and drummer Jeff Hamilton, and the Count Basie Orchestra.

The final show Sunday will showcase the Hank Jones Quartet with pianist Jones joined by bassist Brown, Jimmy Smith on drums and guest Emily Remler on guitar; George Shearing with bassist Don Thompson, and the Dave Brubeck Quartet.

Survey For Week Ending 7/17/82

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	6	OFFRAMP — Pat Metheny Group, ECM ECM 1 1216 (Warner Bros.) — WEEKS AT #1: 3
2	2	8	WE WANT MILES — Miles Davis, Columbia C2 38005
3	3	46	BREAKIN' AWAY ● — Al Jarreau, Warner Bros. BSK 3576
4	NEW ENTRY		AS WE SPEAK — David Sanborn, Warner Bros. 1 23650
5	5	21	MYSTICAL ADVENTURE — Jean Luc Ponty, Atlantic SD 19333
6	4	15	IT'S A FACT — Jeff Lorber, Arista AL 9583
7	7	31	COME MORNING — Grover Washington Jr., Elektra 5E 562
8	8	10	FATHERS AND SONS — Fathers And Sons, Columbia FC 37972
9	11	23	WYNTON MARSALIS — Wynton Marsalis, Columbia FC37574
10	6	61	THE DUDE ▲ — Quincy Jones, A&M SP 3721
11	18	33	THE GEORGE BENSON COLLECTION ● — George Benson, Warner Bros. 2HW 3577
12	13	6	LITE ME UP — Herbie Hancock, Columbia FC 37928
13	9	15	TELECOMMUNICATION — Azymuth, Milestone M 9101 (Fantasy)
14	NEW ENTRY		ROYAL JAM — The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2 8017
15	15	10	OF HUMAN FEELINGS — Ornette Coleman, Antilles AN 2001 (Island)
16	NEW ENTRY		HANDS DOWN — Bob James, Columbia/Tappan Zee FC 38067
17	17	10	BROTHERLY LOVE — The Heath Brothers, Antilles AN 10003 (Island)
18	14	18	RIO — Lee Ritenour, Musician E1 60024 (Elektra)
19	12	12	HOLLYWOOD — Maynard Ferguson, Columbia FC 37713
20	18	23	OBJECTS OF DESIRE — Michael Franks, Warner Bros. BSK 3648
21	31	2	AMERICAN CLASSIC — Dexter Gordon, Musician E1 60126 (Elektra)
22	16	22	ELECTRIC RENDEZVOUS — Al DiMeola, Columbia FC 37654
23	23	6	FANDANGO — Herb Alpert, A&M SP 3731
24	21	36	CRAZY FOR YOU — Earl Klugh, Liberty L[illegible] 1113
25	24	21	WEATHER REPORT — Weather Report, ARC Columbia FC 37616
26	NEW ENTRY		LOOKING OUT — McCoy Tyner, Columbia FC 38053
27	35	2	OBSERVATIONS & — Billy Cobham's Glass Menagerie, Musician E1 60123 (Elektra)
28	NEW ENTRY		LOVE NOTES — Chuck Mangione, Columbia FC 38101
29	29	45	FREE TIME — Spyro Gyra, MCA MCA
30	30	86	WINELIGHT ▲ — Grover Washington Jr., Elektra 6E 305
31	38	2	WINTER INTO SPRING — George Winston, Windham Hill C 1019
32	37	4	FREE & EASY — Phil Upchurch, JAM 007
33	33	15	EARLAND'S JAM — Charles Earland, Columbia FC 37573
34	NEW ENTRY		WINDSONG — Randy Crawford, Warner Bros. 1 23687
35	NEW ENTRY		THE BEST — Quincy Jones, A&M SP 3200
36	28	10	URBAN BUSHMAN — The Art Ensemble Of Chicago, ECM ECM 2 1211 (Warner Bros.)
37	19	14	DESTINY'S DANCE — Chico Freeman, Contemporary 14008
38	39	22	SILK — Fuse One, CTI 9006
39	NEW ENTRY		BORDGAME — Art Pepper, Galaxy GXY 5135 (Fantasy)
40	20	23	SLEEPWALK — Larry Carlton, Warner Bros. BSK 3635
41	22	19	DREAM ON — George Duke, Epic FE 37532
42	34	33	SOMETHING ABOUT YOU — Angela Bofill, Arista AL 9576
43	43	56	AS FALLS WICHITA SO FALLS WICHITA FALLS — Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)
44	41	34	A LADY AND HER MUSIC — Lena Horne, QWest 2QW 3597 (Warner Bros.)
45	25	18	LIVE AT THE SAVOY — Ramsey Lewis, Columbia FC 37687
46	32	22	CHARIOTS OF FIRE — Ernie Watts, QWest QWS 3637 (Warner Bros.)
47	26	10	NO PROBLEM — Sonny Rollins, Milestone M 9104 (Fantasy)
48	27	16	THE GLORY OF ALBERTA HUNTER — Alberta Hunter, Columbia FC 3765
49	49	34	EVERY HOME SHOULD HAVE ONE — Patti Austin, QWest QWS 3591 (Warner Bros.)
50	36	42	REFLECTIONS — Gil Scott Heron, Arista AL 9566

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☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

OFFERS 'RECOMMENDED' DISKS

New 'Playlist' Aids Stations

NASHVILLE–Some 200 gospel radio stations are now receiving Prime Time Playlist, which suggests material for stations interested in gospel-flavored songs for their prime time airplay programs, in free mailings by J Aaron Brown & Associates, Inc.

Initially a bi-monthly publication, the playlist of 10 recommended songs and seven soon-to-be-released "records to watch" is printed on decorative 4 x 9 inch cards. Brown's company absorbs all costs of printing and mailing the lists. Later this summer, according to Brown, the list will appear monthly.

Brown explains that while he hopes to increase the radio play of songs copyrighted under his own three publishing companies–Mastercraft, Prime Time and Snowfox many other publishers will be represented.

"Another motive for the playlist," he says, "is that gospel radio is so fragmented It hasn't really grown up yet, and many stations aren't sure what to play So we choose records we feel are excellent for prime time play and will help stations' programming "

The May/June list includes "He Believes In Me," Ben Moore/Priority; "I'm Just An Old Chunk Of Coal," Lewis Family/Canaan, "Keep My Eyes On You," Maria Muldaur/Myrrh, "Lord, I Hope This Day Is Good," Don Williams/MCA, "Martin," Bobby Jones & New Life/Myrrh; "Miracle Man," Mighty Clouds of Joy/Myrrh, "Sing Your Praise To The Lord," Amy Grant/Myrrh, "The Secret Place," "Steve & Annie Chapman/Starsong, "Turn To Jesus," Rax Nelon Singers/Canaan; and "What A Wonder You Are," Phil Keaggy/Sparrow

Brown says 12 station have taken the time to contact him confirming that they are using the suggested playlist material in their programs, and he indicates some gospel record labels have also approached him in hopes of getting songs on the list.

Billboard Best Selling Inspirational LPs

Survey For Week Ending 7/17/82

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1		1	**AGE TO AGE** Amy Grant, Myrrh MSB 6697 (WEEKS AT #1: 1)	21	21	34	**HOLM, SHEPPARD, JOHNSON** Holm Sheppard Johnson Greentree R3583
2	2	34	**JONI'S SONG** Joni Eareckson Word WSB 8856	22	22	81	**FAVORITES** Evie Tournquist Word WSB 8845
3	3	68	**PRIORITY** The Imperials Day Spring DST 4017	23	23	9	**AMY GRANT IN CONCERT, VOLUME II** Amy Grant Myrrh MSB 6677
4	1	43	**AMAZING GRACE** B.J. Thomas Myrrh MSB 6675	24	28	60	**HEY, I'M A BELIEVER** Dallas Holm & Praise Greentree R3441
5	5	25	**I SAW THE LORD** Dallas Holm Benson R3723	25	14	94	**IN HIS TIME, PRAISE IV** Maranatha Singers Maranatha MM0064 (Word)
6	6	25	**THE BEST OF PRAISE** Maranatha Singers Maranatha (Word) MM0083A	26	13	13	**BLESS THE LORD WHO REIGNS IN BEAUTY** The Bill Gaither Trio Word WSB 8870
7	7	51	**KIDS PRAISE ALBUM** Maranatha MM0068	27	27	81	**ARE YOU READY?** David Meece Myrrh MSB 6652
8	4	118	**BULLFROGS & BUTTERFLIES** Candle Birdwing BWR 2004	28	31	99	**NEVER ALONE** Amy Grant Myrrh MSB 6645 (Word)
9	18	25	**UNFAILING LOVE** Evie Tournquist Word WSB 8867	29	29	118	**FORGIVEN** Don Francisco New Pax NP 33042
10	17	13	**EXALTATION** Ron Huff Paragon PR 33101	30	36	30	**NEVER SAY DIE** Petra Starsong SSR0032
11	11	43	**HEARTS OF FIRE** Sweet Comfort Band Light LS 5794	31	26	18	**ANTSHILLVANIA** Candle Birdwing BWR 2030
12	12	34	**THE KEITH GREEN COLLECTION** Keith Green Sparrow SPR 1055	32	34	22	**TOWN TO TOWN** Phil Keaggy Sparrow SPR 1053
13	15	51	**AMY GRANT IN CONCERT, VOLUME I** Amy Grant Myrrh MSB 6668	33	33	30	**FOREVER** Tim Sheppard Greentree R3572
14	16	118	**ONE MORE SONG FOR YOU** The Imperials Dayspring DST 4015	34	39	25	**THE TRAVELER** Don Francisco New Pax NP 33106
15	9	118	**MUSIC MACHINE** Candle Birdwing BWR 2004	35	37	18	**IT MUST BE LOVE** The Latinos Word WSB 8867
16	18	47	**DON'T GIVE IN** Leon Patillo Myrrh MSB 6662 (Word)	36	35	51	**SOLDIERS OF THE LIGHT** Andrus/Blackwood & Co Greentree R3738
17	19	118	**MY FATHER'S EYES** Amy Grant Myrrh MSB 6625	37	30	39	**JUST PIANO ... PRAISE II** Dino Light LS 5790
18	8	81	**BEST OF B.J. THOMAS** B.J. Thomas Myrrh/Word MSB 6653	38	20	25	**THE VERY BEST OF THE IMPERIALS** The Imperials Day Spring DST 4025
19	24	18	**HE IS JEHOVAH** Kenneth Copeland KCP SLP 1010	39	32	51	**JUST PIANO ... PRAISE** Dino Light LS 5727
20	25	34	**PRAISE V** Maranatha Singers Maranatha MM 0076 A	40	38	47	**REJOICE** 2nd Chapter of Acts Sparrow SPR 1050

Salvation Reactivated

NASHVILLE–Creed Taylor, Inc is reactivating its gospel label, Salvation Records, which first entered the market in 1971 before ceasing activity through the late '70s and early '80s.

The first release appeared June 21, an anthology album of inspirational songs performed by Nina Simone, Hubert Laws and Stanley Turrentine, called "The Power, The Glory And The Music." It is available on disk and cassette for $8 98

The label has been revived because of the growing market for gospel music, according to Vic Chirumbolo, vice president and general manager of CTI.

The company also handles jazz on the CTI, Kudu, and Three Brothers labels, with nearly all projects produced by Creed Taylor. This exclusive producing arrangement was partly the cause of Salvation stopping operation before, Chirumbolo explains, with Taylor discovering that he could not record enough LPs for all the labels

"We'll now be accepting some outside producers on certain projects," he says, adding that new artists will be sought as well as established acts who have special recording projects they want to release outside their home labels

Word Sets Plans For MusiCongress Meets

NASHVILLE–Word Music's annual MusiCongress meetings are scheduled for Sept 9-11 in Dallas and Sept 23-25 in Atlanta

Seminars and premieres of choral music will take place. Choral clinics will be conducted by Dr. Charles Hirt, Diane Bish, Tommy Coomes and Kurt Kaiser.

'SUPER SAVERS' ALSO SCORE

Midlines Bring Sales To Light

NASHVILLE–Light Records is profiting from album sales in excess of 50,000 since early May after placing 24 of its catalog titles under a midline price of $5.98 and 14 titles at $3 98, a first for that inspirational/spiritual records major.

Among the biggest sellers it reports are the Archers' LPs "Hold On Tight" and "Stand Up," instrumentalist Dino's "He Touched Me," and Andrae Crouch's "Live At Carnegie Hall" and "Take Me Back "

Light is providing retailers a limited number of special dispensers for the midline and super saver titles at no charge, first come/first served. Stores buying the whole line get the albums at a 50% savings. Sales vice president Neil Hesson explains that about 100 stores have taken this option, with 2,200 retailers distributing the product piecemeal.

"Some of the records are brand new," he says, "but we examined our catalogs to see which older records have a reason to exist and will sell and arranged this. Some on the bottom of the demand were eliminated."

The free dispensers comprise one method of helping retailers take advantage of the special prices, he says, and the price tags are printed and attached at the label's distributor. But Hesson comments that "the timing was notorious, releasing these in the dog days of the gospel industry, as May and June traditionally are. We had a defect in packaging that got us off to a late start."

Another ploy Light developed, distributing 15,000 pre-release copies of Dino's new "Encore" album to Christian bookstores, has helped get the company through the "dog days" with surprisingly strong sales.

112% INCREASE REPORTED

Choral Collections Boost Re'Generation Print Sales

NASHVILLE–A jump in print music sales of 112% in the first half of 1982 over last year's comparable figures has been posted at Re'Generation Music Services here, a company specializing in choral collections and patriotic theme music

Part of the increase is due to market expansion, insertion of RMS promotions and order forms in all orders filled by the company's distributor and direct marketing efforts, according to vice president Ron Coker. But he attributes at least half of the sales boost to popular choral collections, specifically citing Derric Johnson's "Well, Glory!", priced at $3 95, specialized octavos such as "Warm-Up," $.50, for choirs, and "I Live In A Preacher's House," $.50, a humorous piece.

Coker adds that Re'Generation has not yet saturated the church market, allowing for some sales expansion, and has started aiming at schools to boost business.

"Any product's life cycle curve can be lengthened," he comments, "if you find new ways of marketing it. We're trying to develop as many markets as possible–churches, schools and Catholic organizations Then we develop products to fit the broadest market we see for it."

The company relies heavily on direct marketing by telephone from the Nashville office, but also has arranged with the national distributor Publishers Outlet to include promo sheets recommending RMS products in all orders, whether the packages are RMS product or not.

Coker, noting that profits on RMS product occur generally in the latter half of the "life cycle curve," says the income increase has been augmented by cuts in overhead, trimming unnecessary stocks, better inventory measures and more motivational meetings.

Re'Generation has quadrupled in the past year the use of its material by choirs by recruiting local experts around the country to conduct choir "clinic" sessions, instead of sending its own workers into the field

Coker says the company is adding to its copyright administration of patriotic music–already widely used in football half-time shows–with scores. Its Entertainment Group writers are presently composing the theme music to be used in the Disney Experimental Prototype Community of Tommorrow center in Florida

KSDY Makes Its Mark Via Country-Gospel Mix

NASHVILLE–KSDY ("Country 95") is using a program mix of country and gospel music to shoulder its way into the small but cluttered Sidney, Montana market. Although the town itself has only 6,000 residents, it boasts five radio stations two FMs (including KSDY) and three AMs. The formats are rock, country and pop.

On the air for six months, KSDY plays 75% country and 25% gospel General manager Becky Fisher says she was predisposed toward a total gospel format but determined early that it probably wouldn't work Thus, she adds, she decided on the secular-gospel combination which had been pioneered by the Christian Broadcasting Network

On a typical hour of programming, KSDY will have a framework of three top 40 country selections and four gospel cuts The remaining music slots are given over primarily to album cuts Fisher reports that the station has a rotation of about 80 country albums and that around 50% of the material on each album will eventually receive airplay.

"I'm pretty much in charge of making up the playlist," Fisher says, explaining that all potential selections–including the top 40s–are screened for lyric content and to determine if their sound is "too rock " In the latter category, for example, was Eddie Rabbitt's "Someone Could Lose A Heart Tonight."

Banned from the station for lyrical content are Conway Twitty's "Slow Hand," Dolly Parton's "Single Women" and Hank Williams Jr.'s "A Country Boy Can Survive," among others Fisher says that the only artist whose records have been altogether dropped is Johnny Paycheck She says this was done because of Paycheck's legal entanglements.

"Originally," Fisher says, "we thought we would just play the top hits–like the big stations But then we started getting complaints from people who listened to us all day and said we sounded repetitious. So we had to thin down our list."

On the gospel side, KSDY steers between old-time Southern quartet gospel and gospel rock Popular are the Rambos, Gordon Jensen, the Happy Goodman Family, Rusty Goodman, Terry Bradshaw, Wanda Jackson, Jeannie C Riley, Evie, Dallas Holm, the Imperials and the Mercy River Boys.

In addition to her role as general manager, Fisher is also the station's morning DJ

She says her only gospel competition is from a station 50 miles away and that its signal is "extremely weak" in her area

EDWARD MORRIS

Priority Reissuing Five Clawson LPs

NASHVILLE–Priority Records has set re-release of five Cynthia Clawson albums by Sept. 1, as a result of her recent signing to the label The reissues comprise her Triangles Records disks, "In The Garden," "The Way I Feel," "It Was His Love," "You're Welcome Here" and "Finest Hour."

Clawson's first new recordings for Priority are expected in October.

A BILLBOARD MARKET PROFILE

OKLAHOMA

75th ANNIVERSARY

by LAURA DENI

Governor George Nigh is a press agent's dream. Handsome, personable, intelligent, he is a frustrated horn player who probably turned to politics because a four-year term beats a one-night gig.

He is also an art connoisseur. Walls of the Capitol are lined with art works, all for sale. "The money goes to the artist," emphasizes Nigh.

"We are very proud of our artists in the entertainment world, but we felt one area not emphasized enough was the creative arts. We have quadrupled the appropriation to the State Arts Council. The walls of the Capitol are open to anyone with talent and an emotional tie to Oklahoma.

"Once a week, during the noon hour, there are performing artists in the Capitol Rotunda. We also have artists in residents, who live in the community for a year. We sent out performing artists. We sponsor the symphony, underwriting part of the expense of going out to a rural community.

"We're trying to bring not only outsiders in, which is important, but equally important, people should have the opportunity to live their preferred way of life without having to leave the state."

George Nigh is responsible for Oklahoma having movie and television production. When he was lieutenant governor he decided that "the entertainment industry had a great potential for Oklahoma." Nigh got the legislature to form a committee which he chaired. "I wanted to create jobs here. We had a lot of people who wanted to be actors, cinematographers, interested in all facets of the entertainment world, but had no place to work." Nigh turned on his charm, traveled to California and attempted to woo the industry.

"It was 1968 and he really test the drums to get a movie," recalls Mike McCarville, who was then the press secretary to the governor. He got a production, which nobody ever mentions. "It was Two Lane Black Top, not a raging success," admits McCarville, "but it was filmed in Oklahoma. It's one of the best things he ever did, developing a commission to go after movies."

"I used everyone who was a former Oklahoman who had done well, or who had contacts," Nigh admits. He rattled off names: Jim Garner, Dale Robertson, Robert Reed, Sonny Weaver. "I explained that there are union problems here and more shooting days. There is no one who rips them off. They can come in, deal with motels, caterers, get all of the extras of the drop of a hat."

There is the Film Industry Task Force who got Walt Disney Productions to film "Tax" around Tulsa. A litany of other films have called Oklahoma their back lot. Pay dirt was finally struck when Francis Coppola filmed "The Outsiders" in Tulsa, a property written by a Tulsan, S. E. Hinton.

"I'm happy to see the state get behind bringing films in here," says Jim Halsey. "They don't all have to be Coppola movies to bring a lot of money, recognition and industry to the state, although it was nice when Coppola was here."

Oklahoma is the test base of four cable networks, an avenue which may be another road for Halsey. He smiles. " '81 was our biggest year and '82 will outperform '81. There is a lot of money here."

Others agree. Phil Burlingame is president of Phil's One Stop in Oklahoma City, in its 19th year of business. "This year business was 20% better than last year," he reports, projecting "between $40-50,000 over calendar year '82." The firm services Texas, Arkansas, Missouri, Kansas, New Mexico, with [illegible] of the sales coming out of Oklahoma.

Bill Roberts [illegible] the Oklahoma range is indeed a place where [illegible] hours, a discouraging word. Roberts is the [illegible] attraction; he is [illegible]

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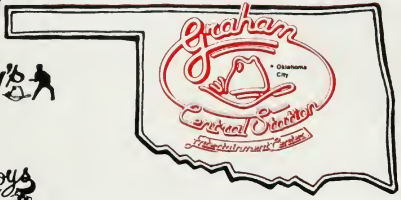
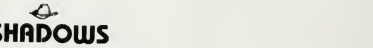
ENTERTAINMENT COMPLEXES





ABILENE

Shadows
142 W. Gate Mall

Graham Central Station
1850 S. Clack

ALBUQUERQUE

Graham Central Station
3301 Juan Tabo N.E.

Cowboys
3301 Juan Tabo N.E.

AMARILLO

Cowboys
2523 Bristol Drive

ARLINGTON

New West
2811 S. Cooper

BRYAN/COLLEGE STATION

Graham Central Station
1600 B South College
(New Under Construction)

EL PASO

Shadows
9515 Viscount

Graham Central Station
5631 Dyer

FORT WORTH

New West
3105 Winthrop

LONGVIEW

New West
508 N. Eastman Rd

Cowboys
509 W. Cotton

LUBBOCK

The Place
2401 Main St

Great Gatsby
3002 Slide Rd

Rocky's
5203 34th St

New West
4138 19th St

MIDLAND

Stardust
1009 S. Midkiff

Rock Saloon
3620 W. Wall

ODESSA

The Other Place
815 N. Grandview

Stardust
6300 Andrews Highway

Rocky's
2130 Andrews Highway

Graham Central Station
2101 E. 8th St

Cowboy Country Square
East Highway 80

Incredibles Fine
600 N. Grandview

OKLAHOMA CITY

Graham Central Station
3700 W. Reno

PHOENIX

Graham Central Station
Metro Plaza West
4041 N. 33rd Ave

SAN ANGELO

Danceland
2402 Vanderventer

Cowboys
1818 S. Harrison

SAN ANTONIO

Rocky's
107 Terrell Plaza

The Wrangler
11431 Perrin Beitel Rd

New West
2325 N.W. Military Highway

WICHITA FALLS

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3010 Garnett Parker Square

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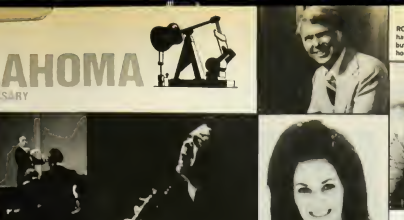


THE OKLAHOMA SYMPHONY ORCHESTRA Under the direction of maestro Luis Herrera de la Fuente, the orchestra just completed its 46th season in May, playing to more than 100,000 Oklahomans.

ROY CLARK: This native Virginian has only been in the state six years, but he's just been elected to the Oklahoma Hall of Fame.

LEON RUSSELL: The country-rock icon helped to build an artist colony in Tulsa, but the idea crumbled when it began to attract fame-seekers and not the financial input necessary to sustain success.

(Above) HOYT AXTON: An Oklahoma-born singer-songwriter who has written such contemporary standards as "Greenback Dollar," "Joy To The World" and "No No Song," his mother, Mae Axton, wrote "Heartbreak Hotel" for Elvis Presley. (Center Top) GOV. GEORGE NIGH: "We're trying to bring not only outsiders in, which is important to the economy, but equally important, that people should have the opportunity to live their preferred way of life without having to leave the state." (Center) WANDA JACKSON: One of the leading female country rockers of the '60s, the Oklahoma-born artist now records pure gospel music for Christian World Records.

● *Continued from page 0-1*

of all faiths and races and both sexes. The mere suggestion that Roberts' billion dollar religious institution, going untaxed because of its religious exemption, allows Roberts a free ride, causes guys in white hats to ride to his defense. Gov. Nigh gets his dander up and bristles.

"Oral Roberts and many other religious groups do very well in Oklahoma," responds Nigh. "You're in the Bible belt. You're in a very strong, religiously conservative state. Oral Roberts, personally and his facility, is a great tourist attraction. I know him personally and I am one of his fans," emphasizes the governor. "I think he's a great credit to Oklahoma.

"My wife, Donna, and I went to New York for the re-opening of Oklahoma on Broadway," continues Nigh. "While there we went to see 'Sugar Babies.' We went backstage to meet Mickey Rooney. Before he said, 'Sit down, how are you? How is the state of Oklahoma? Or, nice to know you,' he said, 'Tell me about Oral Roberts.' So there is a great deal of interest in Oklahoma because of Oral Roberts."

And Then There's Football

Oklahoma is always in the running The Nebraska Oklahoma football rivalry spans generations. On football day the game becomes not just a sport, but a way of life. Don Holz, manager of the Lloyd Noble Facility, learned that the hard way "We usually don't book entertainment around football games," he says, then divulges, "One year, on homecoming we booked Mac Davis and Dolly Parton. It just so happens we lost. People were actually coming to us wanting their money back! Darrell Royal's team didn't win, so we don't want to come to your concert."

All Hands On Deck

The governor also gets involved in a yearly raft race. The KRMG Radio 74's Great Raft Race was organized in 1973 to develop the banks of the Arkansas River, in the heart of Tulsa, for recreation.

The race invites people to float down the river 9 3 miles every Labor Day Last year there were 600 rafts with 3,500 racers and 150,000 spectators.

The racers take pride in naming their rafts. Nigh's administrative staff always insisted that his raft be dubbed The Ship of State, which was just a tad bit stuffy for the governor's sense of humor. Early years of lighting bureaucracy the Governor of Oklahoma, George Nigh, won one. A move but!, with an avidity for puns, he christened his raft . . . The George Raft

Okie Turn Around

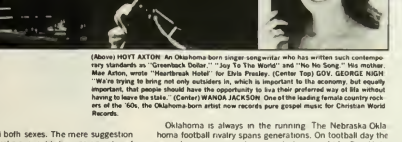
There was a time when Okie was a dirty four-letter word. Back in the '30s, double-whammed by the Great Depression and the "black blizzards" of the Dust Bowl, Oklahoma suffered an exodus of 440,000, which inspired John Steinbeck's "The Grapes of Wrath."

"Okie is no longer a dirty word," says Roy Saunders, head of the Tulsa Assembly Center, "because we have a governor who is trying to make Okie a positive thing. Now, it's Okie in reverse, people coming here seeking employment, as opposed to the depression of the '30s. We're really proud of it. Oklahoma has really done a turn around, so don't experience that 'Grapes of Wrath' thing any more."

"There is a lot of money here," says Jim Halsey "It's hard to believe that there is a recession going on, if you live in Tulsa. There are a lot of secretaries in this town making more money than executives in other cities."

"The state is developing more than ever before," emphasizes promoter Howard Phillips. "Oklahoma has always been known as a secondary market for everything. Now, Oklahoma has a very stable economy and more and more musicians, agents, managers and everybody in the music business is starting to notice Oklahoma"

Laura Dern is a Billboard contributor and freelance writer based in Las Vegas, Nevada.



(Above) HOYT AXTON: An Oklahoma-born singer-songwriter who has written such contemporary standards as "Greenback Dollar," "Joy To The World" and "No No Song," his mother, Mae Axton, wrote "Heartbreak Hotel" for Elvis Presley. (Center Top) GOV. GEORGE NIGH: "We're trying to bring not only outsiders in, which is important to the economy, but equally important, that people should have the opportunity to live their preferred way of life without having to leave the state." (Center) WANDA JACKSON: One of the leading female country rockers of the '60s, the Oklahoma-born artist now records pure gospel music for Christian World Records.

Smaller Venues
Make Big Noise

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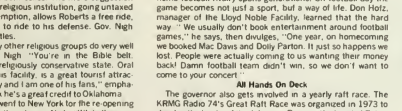


(Left) GRAHAM CENTRAL STATION: Oklahoma City club manager Ray Bell, left, and co-owner Don Tyner. (Center) DANCE HALL: Graham Central Station, Oklahoma City. (Right) RAFT RACE RESULTS: Oklahoma Governor George Nigh is interviewed following the Great Eight Raft Race on Labor Day 1980. From left: Gov. Nigh; John Erling, KRMG morning personality; Ron B. Blue, executive vice-president & chief operating officer, Swansen Broadcasting; Donna Nigh, wife of the governor.

The latest gusher overflowing an Oklahoma isn't another oil well but nightclub cash register tills.

Henson Cargill is one of the greatest names to come out of Oklahoma City. His poignant "Skip A Rope" was No. 1 in 1967. A sensitive and gracious host, following dinner at his club "Henson's," the former deputy sheriff sat in his office and discussed entertainment in his native state.

"I toured with the idea of having a showroom where I not only could work myself, but invite other acts to perform After spending 18 years on the road I've had the honor of working some of the worst as well as the best." Therefore, he knew what he wanted. "Our sound and lighting are second to none. We use all Crown amplifiers and JBL speakers."

Last Sept. 7 Glen Campbell opened the 800-seat nightclub at a cost of $30,000, Henson's ceiling for a one-night stand. The club has also starred Ray Charles, Merle Haggard, Mel Tillis, Ronnie Milsap, George Jones, Ray Price, Tom T. Hall, Rick Nelson and the Righteous Brothers.

"We give local talent a chance on Monday nights," adds Henson. "We allow acts from anywhere in the state to perform. The talent isn't paid, but we're co-sponsored with Shepler's western wear. They give a prize. After eight weeks the group judged the winner appears on a local tv show, at Gene Autry's station, and receive a $1,000 worth of goods from Shepler's and Henson's.

"There is a door charge from $8.00-$30.00, depending upon what I'm paying the act," he relates. "That goes totally to the act. I am a firm believer in paying any amount of money, to any act, regardless of the figure, if they can truly pull that figure. I'm the first to do that. But, I'll say 60-70% of acts working the road today can't pull the money they demand.

"I hope this works," he says. "We're getting support, but I must say that, in my home town, I'm a little disappointed I've built a second-to-none facility, that some local folks take for granted They don't have to travel to Las Vegas to see a show. They have been supportive of most of the headline shows. What they aren't supportive of are the many good acts, both old and new, who maybe are not a household word, don't have a hit record, but are tremendously good acts."

The general manager of Duke's is George Shriver, a businessman who knows the territory "When I bring an act in, pay a certain amount, I set the ticket price just to cover the cost of the entertainer. What we make on the bar is our profit.

"We set Merle Haggard's ticket price at $14.00, and that's a breakeven situation, because I paid Merle $25,000. We booked Bertie Higgins. He's the one that had 'Key Largo' out His low draw was because he wanted too much for a ticket price. We went with him on a guarantee and a percentage of the door. We recommended a $3.50 ticket and he doubled it. I think he would have had a full house had it not been that his agent wanted more money.

"I'm negotiating with Dr Hook, which will be our first rock act. Their agent wanted to come in on a guarantee and a percentage, and also set the ticket price. Here again, we're in a situation where we think we know what the market will bear. I recommended $5 and his agent said $7.50.

"I think my perceive Tulsa as being more lucrative than it is, the new job haven, and it's just not true."

Shriver also sees the market changing. "We used to book only country-western Lately we have been looking at crossover. We watch what's happenning around the rest of the country. We're seeing the urban cowboy fad, as it is, dying. Of course Tulsa has always been three years behind, but, eventually it's going to happen to us. So we're getting all of our eggs out of one basket."

They are also getting into television. "We'd love to have a move come and film at our place," he admits. "We do film a monthly tv show for Billy Parker Films. It's taped and aired on Channel 23. He brings in the guest artists. They set it up like a soundstage. We just let them use it. It helps us to the extent that he also gives away 2,000 tickets. We charge people to drink. Monday nights in this town is dead, dead, dead, so if I get 2,000 people in my place on a Monday night, and they're drinking, that's about $12,000 with the bar that I wouldn't have made."

Larry Schaeffer owns Cain's Ballroom in Tulsa. "It's an old country honky-tonk, which Bob Wills and the Texas Playboys built their whole career out of. I bought it in Nov., 1976 for $60,000. We probably have $100,000 in sound and lighting equipment. The club is probably worth $300,000 now just in real estate. We're between the black side of town and the wenos, in the DMZ. Cain's was in the sweetest part of town in 1924. Now Tulsa has nowhere to go south, because real estate was taken with big buildings, so it had to move back north."

In addition to getting more respectable they are also giving new acts a chance "We showcase bands," he continues "We paid Van Halen $500," he recalls.

Graham Central Station is a chain of 34 clubs in Texas, Alabama, Arizona, New Mexico and Oklahoma City Nine more are planned in Denver, California, Germany and England. The man with the money is, to understate it, cobalt blue. Tyner has a pile of money in quarter horses; his jockey silks are black and red. Tyner, 38, divorced, lives a black Cessna, drives a red Rolls and, conservatively speaking, says "My assessment is that we'll do better than $50 million this year, if we do what we did in the first quarter."

The Oklahoma City club has a fire code limit of 3,560 patrons, a 15-year lease on the building and a parking lot that holds 1,000 cars. Tyner sunk another $2.2 million in improvements. Up the tour terminal from entertainment, such as Three Dog Night, T.G. Sheppard or Mickey Gilley appear at a cost from $2,000-$20,000. "The more affordable acts have the greatest variability in terrifiov. When you break into the

(Continued on page 0-4)

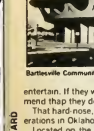
Venues, Promoters, Talent Find Edge

STRONG RELATIONSHIPS CARRY WEIGHT IN TOP ENTERTAINMENT ARENA CIRCLES

Hotz "These acts are hired to do a job, to get on stage and

"It you control the money, you control the act," declares Don Hotz, manager of the Lloyd Noble Center. "If that guy knows that he might not get paid he's more apt to pay attention when you talk to him. He's not in here for the experience, either. He's in here for the most amount of money he can get.

"This is a very serious business to us," continues Hotz. "These acts are hired to do a job, to get on stage and



Bartlesville Community Center

entertain. If they want to do anything beyond that we recommend that they do it somewhere else."

That hard-nose, bottom-line attitude signifies all venue operations in Oklahoma.

Based on the campus of the University of Oklahoma at Norman, the facility operates as a profit-making, private enterprise. "Our primary objective is to support the university's functions, such as athletic programs," Hotz explains. "The concert business is not a primary concern. We do 30-40 concerts a year at a budget of close to $800,000 — less than 20% of their audience is university students, the rest coming from outlying metropolitan areas.

No doubt about it, Hotz calls the shots. "My guidelines are unlimited. I would not do something obviously not in good taste," he pauses thoughtfully, then continues, "I don't recall ever having turned anything down."

Ozzy Osbourne, before his Feb. 19 concert in San Antonio, was arrested and accused of urinating on the front walls of the Alamo. City fathers, in a unanimous vote, banned the British rocker from using public-owned grounds or halls for future concerts.

"We just got through playing Ozzy. No problem," Hotz insists. "I've been doing this a long, long time. If you take an Ozzy Osbourne at face value, it's strictly a good advertising and promotional stuff. We had probably 8,200 attend at $8.50, cheap compared to most concerts

"I would say 70% were here because of the advanced publicity. His gang does that," smiles Hotz. As to complaints, Hotz responds, "We'll get the normal complaints. It we do a Foreigner or an Ozzy Osbourne show the Humane Society will call saying don't let them cut up a dog on stage or bite the head off of a chicken. You see, every time something like that gets in the paper, the so-called 'do-gooders' who read that the bit the head off of a bat, and I have very serious doubts that he did, are calling complaining.

"Ozzy was something people wanted to see, not because they were familiar with his music, but because they had read about him so many times. We have demands on the artist Number one, he'd better be here. We may want to talk with Ozzy Osbourne's manager and have a clear understanding that if he gets on stage and screws up we'll probably kill him."

When Lloyd Noble opened in 1975 the top ticket price was $6.50. Now it's $15. "My prediction is that for the first time in our history, we may see ticket prices drop. The $12 ticket going back to $10. The $15 t shirt back down to $11. The whole thing has to stabilize

"Our expenses are higher," Hotz continues. "In most buildings 80% of your dollar spent is labor costs. Labor is the other major expense. I'm not opposed to the guy dragging in the $12 an hour, but I've got to be able to get something back.

"You start with the fact that you have a fixed overhead nut to an act. We take a percentage of tickets sold, all of the expenses come out. Some agencies give you a promoter pro-tat, a split percentage or a sliding scale. It work's many different ways. We haven't changed our rental structure. In '75 we were looking at 10% of a $6.50 ticket. Now we're looking at 10% of $15 ticket, so why ask for an increase in percentages. It's taking care of itself. The areas where we get hurt are in flats, where there is no percentage."

Andrew Putnam is activities director for the Zoo Amphitheater, a structure built in 1936 by the Civilian Construc-

Tulsa Assembly Center

tion Corp. It was unused for 15 years, four years ago officials decided to refurbish and run it as a functional facility.

The rental is $700 against 10%, but two groups aren't welcome back at any price: "Jefferson Starship and Waylon Jennings," states Putnam. Jefferson Starship brought out excessive use of profanity on stage and Jennings because of the crowd he drew. They drank, were disorderly, were destructive to the facility, and there were a lot of lights, not just tail lights, but weapon complaints," stresses Putnam.

You don't have to enter the animal portion of the zoo to get into the amphitheater and all areas are open with festival type seating.

"At this point rock draws the best with country right behind," Putnam reports. "There are 9,000 seats and general

(Left) MOON MARTIN: Born in Altus, Oklahoma, on the Oklahoma/Texas border, Martin had access to Texas stations that played Buddy Holly and rockabilly, and Memphis stations playing r&b. He has synthesized his Oklahoma roots in his Capitol records. (Right) PHIL SEYMOUR: An Oklahoma-reared rocker who worked with Dwight Twilley and Tom Petty before soloing on Boardwalk

admission is usually $8 $10 with up to $12.50 for the Doobie Brothers."

Oral Roberts puts his faith in God, and his building fund went begging. The result was a center so spectacular that everyone covets it. The Mabee Center is a tutuntsic-looking venue located on the campus of Oral Roberts University. The arena seats 11,575 and the theater 2,906 including an orchestra. David J. Ellsworth is the manager. The faith of Oral Roberts guides booking policies.

"On March 11 we did the Marshall Tucker Band, which is a little bit to the right of what we usually like to do," admits Ellsworth. "The Mabee is considered to be a special events facility, because there are no trade shows, but they do a lot of positive thinking type of shows.

"Absolutely no liquor is allowed in and that includes artists and their staffs as well as any of the audience," stresses Ellsworth. "With the Marshall Tucker Band, they did find people were trying to sneak in liquor.

"They are non-profit and don't do any co-promotion, as they are budgeted by the university," explains Ellsworth about the Mabee Center. "They don't go after acts. Acts come to them."

That isn't quite the way Roy Saunders of the Tulsa Civic Center tells it. "About the only thing Oral Roberts did was to take the good stuff we used to do and play it out there," he complains.

"I was on a tour of that arena when it was under construction. The question came up as to whether the Mabee Center would be competition with this building. Roberts told the group I was with that the Mabee would serve only university functions. He lied, for a fact. I've waited for the bolt of lightning, but it never came," he quips.

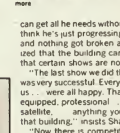
"Almost immediately after they opened, where we used to play Lawrence Welk, Johnny Cash, Olivia Newton John, we don't have hardly any of those shows any more. They all go out there, because they have a greater seating capacity.

"I don't blame the promoter for doing that," he concedes. "Because 2,000 seats at $10 a throw, you're looking at a percentage of $20,000 in gravy. It's just that Roberts' purpose is not what he originally stated that it was. They can't do anything that we can't do, except get in 2,000 more people.

"For many years Roberts wouldn't take any type of rock or even country western was questionable. So we didn't have a competitive situation there. But more recently, maybe they needed the money, they started playing things they wouldn't have previously played. Crosby, Stills & Nash and Waylon Jennings. I was surprised to hear they let Crosby, Stills & Nash in, but then again, they're not Cheap Trick, either," allows Saunders who quickly stresses, "We have a stronger, personal working relationship with the promoter."

"I don't think Oral Roberts needs the money," answers Larry Shaetter of Little Wing. "He allowed us to do our Crosby, Stills & Nash show. I think he's going out on a limb on some stuff, but I don't think it has anything to do with money.

"Oh, every now and then he pleads for money. I think he



(Left) DWIGHT TWILLEY: A Tulsa rocker who paired with Phil Seymour in the Dwight Twilley Band and whose "Scuba Divers" LP debut on EMI America has sometimes produced pop hits. (Right) JIMMY WEBB: Born in Elk City, Oklahoma, Webb has written albums standards "By The Time I Get To Phoenix," "Wichita Lineman," "MacArthur Park," "All I Know," and many more

can get all he needs without the Mabee Center closing down. I think he's just progressing and experimenting more. He tried and nothing got broken and nobody got arrested. He's realized that the building can turn some revenues and realized that certain shows are not that offensive.

"The last show we did there was the Oak Ridge Boys, which was very successful. Everybody, building, David Ellsworth, act, us . . . were all happy. That building is probably the most well equipped, professional . . . everything is available for tv, live, satellite, . . . anything you could want production wise is in that building," insists Shaetter.

"Now there is competition," continues Shaeffer. "For example if someone wants to do a show in Oklahoma City There, Myriad has 15,000 seats and is a lot more expensive building. It's not unheard of for Don (Hitz) to offer free rental just to get the show away, because he knows you're going to make it on concessions. Don is so aggressive on going after the shows that he's getting most of them. Don gives you more incentive to go there. You don't deal with union or the Oklahoma City police and with a lot of political red tape."

"Yeah, we're in competition with the Myriad," admits Hotz who served as manager of the Fair Grounds, then moved to the Myriad as assistant public events director before taking over at Lloyd Noble. "We do not actively get involved in a building war against a contemporary, unless we feel there is a need for it."

Roy Saunders has refused to book Leon Russell "because of the nature of his act" and once had one of the stars of "Hee Haw" arrested "for being drunk and screwing up his performance."

The Tulsa Assembly Center, under Saunder's direction, is the in spot for Tulsa. "We just closed Annie with a $306,000 gross gate. That's the largest dollar gross of any show ever to play Tulsa. It was just a year ago that Contemporary Productions, out of St. Louis, came in with the Best of Broadway series," he relates.

"The first was 'Best Little Whorehouse in Texas' that set a house record. Next came 'Chorus Line.' That beat the 'Whorehouse' record. Then came 'Annie' and that beat 'Chorus Line.' We've had three house records set in less than a year."

John Elsner is the executive director and Monty Cook the administrative director of the Tulsa State Fair. "We are totally self-sustaining," says Elsner, "so it we don't make it we don't spend it."

Last year the facility had 630 events, with less than 20% involving stage entertainment. "The competition in Tulsa is so heavy, as far as facilities are concerned," laments Elsner. "I don't know of another city our size that would have three major entertainment arenas."

"We tend to lean more towards country," says Cook. "Over all the industry has slowed down," he complains. "About five years ago every two weeks we had something going, but with the expense of touring they're not coming in like they used to."

The Tulsa State Fair is surrounded by residents "and per haps 80% are retired," says Elsner. "In 1977 we had to stop outdoor stadium concerts. We did Willie Nelson on July 4th. He drew 65,000 people. They also drank a little and the audience smoked pot on the lawns of the residential neighbors. That didn't go over very well. You take Willie Nelson today, the audience he draws is totally different."

Consequently the facility is considering bringing in modified outdoor concerts, scaled back to "that level we could comfortably deal with on our residential context."

"There is no doubt that we're third in the choice of any promoter," admits Elsner. Tulsa is also a unique market. The

(Continued on page 0-11)

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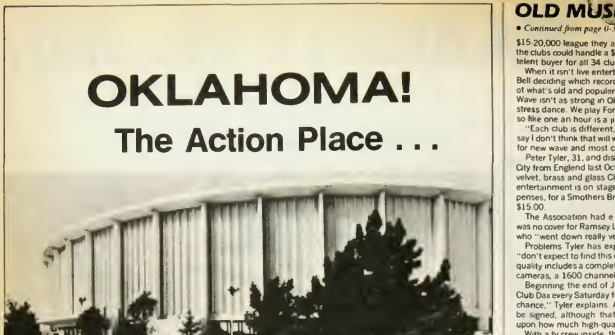

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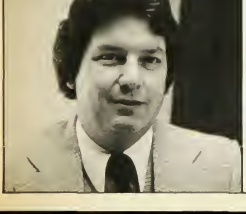


LYNN WAGGONER

1981 COUNTRY MUSIC ASSOCIATION

DISC JOCKEY OF THE YEAR

(TOP 50 MAJOR MARKET)

KEBC FM 94 Music Every Body's Country

OLD MUSICAL MENUS

● *Continued from page 0-3*

$15-20,000 league they appeal to five or six clubs. Twelve of the clubs could handle a $2,000 act," reports Jimmy Cooper, talent buyer for all 34 clubs.

When it isn't live entertainment, it's general manager Roy Bell deciding which records will be played. "We play the best of what's old and popular. We try not to get into trends. New Wave isn't as strong in Oklahoma City as it is in Phoenix. We stress dance. We play Foreigner. The twist is a big deal here, so like one an hour is a jitterbug record.

"Each club is different," he stresses. "I have the option to say I don't think that will work here. Oklahoma City isn't ready for new wave and most country stuff works here."

Peter Tyler, 31, and disk jockey Ann Bell came to Oklahoma City from England last October to open the black suede, gray velvet, brass and glass Club Dax. At least twice a month live entertainment is on stage. The club laid out $7,500, plus expenses, for a Smothers Brothers one nighter. Tickets went for $15.00.

The Association had e ticket price of $10.00, while there was no cover for Ramsey Lewis, the Kingston Trio and Kreskin who "went down really very well."

Problems Tyler has experienced include entertainers who "don't expect to find this quality of a club in Oklahoma." That quality includes a complete broadcast facility, including three cameras, a 1600 channel mixer and sound.

Beginning the end of July cable tv will broadcast live from Club Dax every Saturday from 6-7 p.m. "It's giving the locals e chance," Tyler explains. At the onset no one out of state will be signed, although that concept may expand "depending upon how much high-quality local talent is available."

With a tv crew inside, the club will still hold 300 which Tyler hopes "will be drinking." His agreement with the cable chenel is that "we take the door and bar take." It affords the club a new avenue since "on Saturdays our crowd doesn't get started until 11 p.m.," states Tyler.

Name entertainment Tyler books includes "anyone I can get at a reasonable price. As long as I can break even on the night and it won't cost the customers a fortune."

When it isn't live, Ann Bell spins the platters ranging "from Frank Sinatra to the Go-Go's.

"We're trying to be a European style club in a country town, and it's not an easy road."

If clubs are taking a chance on newcomers so is television. Gene Autry's Golden West Broadcasters, KAUT, Channel 43, Oklahoma City, implemented e new programming idea last January cutting a deal with Cal Roberts, owner of Spurs nightclub.

The live, country-western show utilizes three cameras, two hand-held and one stationary in the balcony," explains Bill Davis, general sales manager for KAUT. "We put in our own lighting grid and instituted our own mixing board. We take two remote trucks there every evening at a monthly production cost of $20,000."

Hosted by Wade Carter, a former KOMA DJ who has been elevated to host/producer. It's his decision as to who is booked end amount of air time. There is no pay.

"It's unusual for anybody to be able to get on a local television show anywhere from 15 to 45 minutes. The exposure is reward anough," says Davis.

One one show, Autry, who returned for Oklahoma's Diamond Jubilee Celebration, served as guest hot. Connie Jemes also did a guest spot, singing while sitting on the shoulders of the Schlitz malt liquor bull.

Artists appearing in town have gotten wind of the show and "they went to do a guest shot on Tuesday to hype this or that," Davis relates. Winners of Henson's Monday night talent contest are also booked.

David Huff has a degree in microbiology and worked in cancer research. Vernon Gowdy is the son of a Colgate executive, raised in Minnesota. Because of Oklahoma's football standing he came to the stete for college. "I'd never seen an oil well, a wheat field or an Indian. I was going to college and I'd ask people, 'Have you heard the new Genesis album?' They didn't know what Genesis was. I couldn't b elieve it. It was cultura shock."

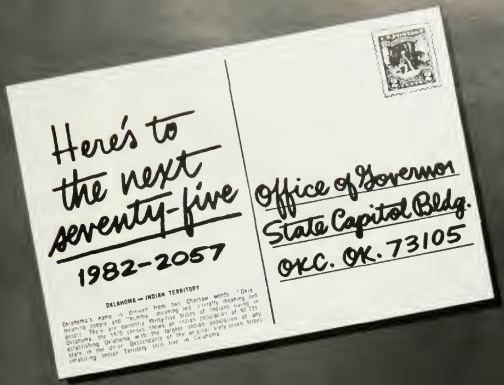
In college Vernon was a sports writer and David a campus photographer. They are intelligent, energetic, rock-oriented and the corners of the Oklahoma entertainment industry. They have a booking agency, Unique Management, a record label, Jam, and a magazine of the same name distributed free in a four state area. KATT radio helps sponsor the publication. "We've had parties at clubs, a battle of the bands. KATT loves to do promotions," says Vernon.

Artists signed to their label have their product distributed and heavily promoted for four months before it's removed from the racks.

In September they start a 13 week, half hour tv show which will air on Saturday nights on Channel 34. Called "Oklahoma Jam," hostess is Playboy's 25th year Playmate Hunt winner, Cathy Leving, who lives in Norman. Concept of the show is a local band teature and interview, and backstage interviews with national acts. If it works at 13 weeks they'll attempt national syndication.

"Oklahoma is undergoing an explosion, just like Dallas has," emphasizes Gowdy. "A lot of people are coming into the state. There are clubs and bars opening up every month. Basically we're the only rock'n'roll support there is." For the newcomers they "listen to ell of the tapes. They send us 24-track tapes. The bands are serious about it. I'm listening to bands who devote themselves to original music, because those bands stick together. Those are the ones trying to get on e nationwide level."

LAURA DENI



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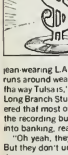

The recording industry in Oklahoma is in a Catch-22 pattern and holding. Depending upon who you talk to, the facilities, musicians, and technicians are alternately lauded and damned. And almost nobody likes the musicians' union.

Oklahoma may be country, but laid back it isn't. To communicate, suit up.

Tom Claiborne is a former man-wearing L.A. musician. "I don't want you to say this guy runs around wearing a suit and tie. I have to, because, that's the way Tulsa is," says the owner of Tulsa Films, located in the Long Branch Studios. "When I moved here from L.A. I discovered that most of the people here don't know anything about the recording business, and they still don't. Their minds are into banking, real estate and oil.

"Oh yeah, they like meeting Roy Clark and that fun stuff. But they don't understand any part of the business aspect of it.

"To get to these people I have to put on a coat and tie and go out to the bankers. Guys from the Jim Halsey Agency and I speak to the Rotary Club. Slowly but surely they're starting to understand it. Several of the banks are starting to open up a little."

Tulsa Studios is a three-part operation sitting inside a structure with personality. The outside resembles an old West saloon, the inside a high-class San Francisco brothel. It's called the Long Branch Studios after the famous watering hole. Behind the antique saloon doors is Tulsa Films which does video and film work as well as motion picture scoring.

"We have accommodated full-blown operas, orchestras, as well as Roy Clark and Gatemouth Brown when they did their album here," relates Claiborne.

"The problem is that we need to get publishers and producers in here. Halsey has plenty of talent for us to use, or bring in talent, so that's not the problem. The problem is having the people here that have the wherewithal to do something with it once it's done.

"We do have studio-oriented musicians," he argues. "That's a misconception that we don't. We don't have them all right here in Tulsa. We may have to pull from Springfield, Mo., Oklahoma City, Norman, even sometimes Dallas," he concedes, but quickly adds, "Dallas is only a four hour drive and it's not a big deal. You can almost drive four hours in Los Angeles getting to a gig. So it does take a day for us to put together musicians. But we're non-union and we can produce a record with top-flight musicians for the same price, or a lot lower, than any studio in L.A."

The mention of the musicians' union causes fire to rise in the eyes of all concerned. "We're non-union and we made that quite clear to the musicians when we moved in here. We had some of them bitching about getting scale, overtime.

"We said, 'Hey, look we're in Tulsa. There's no way we can get top flight producers in here, record, and use you guys if you're going to charge the same as the 'Tonight Show' band. You guys may be just as good, but we can't charge that. Your rates have got to come down, and this has to be a non-union session.

"You're also going to have to blow those guys in L.A. away, in order for them to keep coming back. And, if you're classical musicians you can't moan and bitch about playing rock 'n' roll.

"But once you've got these things cranked out, where do you go from there," Claiborne questions. "You've got to have somebody heading straight for L.A. or Nashville, getting them on the market. We don't have enough people that have enough contacts to do that.

"We tried, along with Halsey, to establish a Tulsa Music Assn., to get people to communicate, to dig the good guys out of the woodwork. One of the first records Bill Bellnap ever produced and engineered here last year, was a little jazz group, Leonard Feather gave it four stars in the L.A. Times. So that's quality.

That may be, but Claiborne admits to an equal amount of trash.

"I have seen more money thrown away because some oil man decided he was going to get into the movie or music business. They take what they think is necessary, usually $10,000, bring their group into the studio. You tell them that's not the way to do it and they reply, "Don't tell me how to do it. I'm a multi-millionaire. I know how to make money and by God I'll make this group. No. 1."

Richard France Pres. named his record studio Eiffel Tower Studios. He was born in Tulsa, doesn't know if he has French heritage, but "would take something for it if I did." What he does have is a 24-track MCI studio "up to snuff with 75% of the studios in the country.

"We've got two singles on the charts, Roy Clark's 'Paradise Knobs and Gun Club,' which is on Halsey's label, Churchill Records, and Rodney Lay's 'Happy Country Birthday, Darling.' Roy was at the studio last Thursday because Rodney was doing a five song package of his follow-up single. Roy is coming in later this summer and put an album together. They're both excited because we're here, not in Nashville or L.A.

Record producer Peter Nicholas defends Oklahoma musicians. "The best musicians in the world are here in Tulsa, without a shadow of a doubt. Absolutely top rated drummers. As a record producer I don't want to go outside of town. We have drummers Jamie Oldaker, David Teagarden, Chuck Blackwell and Chuck DeWalt. There is a keyboard player, Walt Richmond, who's in heavy demand in L.A. He just happens not to want to go there.

"There are two or three studios in town that have everything you could want. There are at least two good engineers and the studio musicians are at least two deep," he asserts. "When I first moved here in 1970 this was a cow town. When I came to America I was Joe Cocker's road manager and sound engineer and I had ambitions to meet Leon Russell." It was Russell who talked Nicholas into calling Tulsa home. "This is a beautiful town and you can't live cheaper, in the civilized world, than you can in Tulsa.

"Everyone recognizes that there are fabulous musicians around the Midwest, but very often the best of them never made it to Hollywood," he muses. "There is a stigma attached to Hollywood and the changes it puts your life through. Couple that with a growing civic pride here. They don't want to leave here and be just another person on Sunset Blvd. with a tape.

Nicholas is now making it big recording Rockin' Jimmy & the Brothers of the Night. "In April 1980 I took their recording to Europe where they are very sympathetic to independents, new sounds and they play on the romance of the funky, little band from Tulsa. I've signed licensing deals all over Europe with Sonnet and various divisions of Polygram.

And how does he feel about living in a city with only one AOR station? "It's a disaster. Go out on the street in Tulsa and ask people between 18-35, 'Do you like KMOD?' It would be tough to find anybody who does

(Continued on page O-12)

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GROWING GOSPEL CROSSOVER ACTION REFLECTS RISING YOUTH SPIRIT

"The major problem in gospel music is that people on gospel labels need to work together more, support each other more than they do," suggests Mark Stevens, head of Christian World, Inc.

"It seems to me that secular artists in country music support each other and build each other up. They stand as a unit, whereas sometimes it seems in gospel music that everyone is pulling at each other's coattails, trying to pull the other down."

Christian World is the mother company of Associated Recording Studio and three record labels: Shalom, Vine and Christian World Records. Started by Stevens' father, the company was turned over to Mark and his two sisters, Mark, 19, heads up the entire corporation, attending college at night. Sisters Rita Flores is in charge of sales and Connie Stevens heads the accounting division.

Steven Wyer, gospel manager through his Sunbelt Agency, agrees. "My artists aren't out to just entertain. They are there to lift up the person of Jesus Christ.

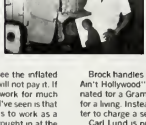
"We'll play anywhere," he continues. "My problem is not with where we play. I'll play any bar or honky tonk, just don't ask my artists to compromise what they have been called to do."

Jim Halsey has represented the Oak Ridge Boys since 1975 and is responsible for crossing them over from gospel to pop. "They were still gospel and I guess I talked them into it," he admits. "I got a Las Vegas booking. They debated on whether to go. I convinced them to, but don't do all gospel." Halsey suggested they "take some country." They did and their Vegas act was about "70% country and 30% gospel. It has just been a gradual change."

Dianna Pugh received her training wheels with the Halsey Agency and now has her own. She handles both gospel and secular artists.

"Contemporary Christian is growing, although it's at the bottom of the ladder at the moment in the record sales and concert book area. But it is growing," she reiterates. "The young people are turning on to God. They don't work Vegas because they don't feel that people coming to Vegas are ready to receive the message openly. The talent coordinators are wise enough not to try to book that. I don't see the inflated price in gospel because the gospel promoters will not pay it. If gospel people want to work they're going to work for much less than what a country act would work. What I've seen is that the concert promoter wants the gospel artists to work as a love offering, so that whatever those people brought in at the door is what they went home with." Pugh discovered that the attitude prevailed that it was okay if the act worked for God, but the promoter wanted cash. "It's a very hypocritical business," she advises.

Sweet Comfort Band.



Mark Stevens, left, president of Christian World Records, and artist Sherman Andrus.

"Gospel is not a style of music," declares Dan Brock. "Country is a style of music. When you say gospel the majority of people think a country style of music. What they don't realize, are ignorant of and all wrong about, is that when you say gospel you say jazz, rock, folk, country, southern gospel, black gospel. It's the only term in the business that really bothers me," he complains.

"If you're a rock manager or a country manager, people know what you do. If I say I manage gospel groups people have no idea what my groups sound like or what they do."

Brock handles DeGarmo and Key Band whose album "This Ain't Hollywood" sold around 60,000 copies and was nominated for a Grammy. They may love to sing, but they're in it for a living. Instead of donations or "love offerings" they prefer to charge a set ticket price.

Carl Lund is president of Fame, an agency that manages and books Christian acts. Prior to forming his own agency Lund was director of marketing for the Jim Halsey company. "I formed this agency because I discovered a hole in the market for contemporary Christian management and booking. It has proven a wise decision, because we are probably the largest booking agency in contemporary Christian. We represent 15 artists.

"There is no effort of our part to cross these artists over. But we do like the fact that gospel music is crossing over, because we play more secular venues, everything from fairs, theme parks, even bars.

"We're working close with Denver booking agencies putting together a potential tour which would put a contemporary

(Continued on page O-12)

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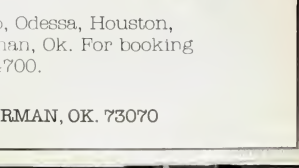

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Busting Fees But No Liquor Tax

DRY STATE MENTALITY DAMPENS MUSIC SCENE

"We don't have one thing which you have in every other state, and that's liquor by the drink," says Jim Halsey.

Throughout the state, agents, promoters and club owners feel a dry Oklahoma hampers the entertainment industry.

Actually the word "dry" is a misnomer. Bottled liquor can be purchased from a liquor store and taken to locations, called private clubs, where "setups" are served for a charge.

Any individual of age can legally "act as your agent," which explains how a cocktail waitress keeps her job. They'll obtain the beverage of your choice after the waiter provides you with a form to sign releasing this responsibility to him. You must show your membership card. You don't have to be a member of a private club to purchase a bottle, but you do to consume the contents. Hotels, in addition to providing soap and towels, frequently supply "bottle socks" so that you may discreetly transport your bottle.

"It's embarrassing," says Halsey. "I mean, if you carried a card for every club that you're supposed to belong to, it would take a suitcase, not a breitcase, just to carry your member ships around. While any of us know you can buy a drink, they're not drinking establishments as such, where nightclub entertainment flourishes. Everything is private clubs, and it hampers advertising a lot of the entertainment."

It also hampers a spontaneous decision to drop in at a club and catch some entertainment. You not only have to belong to that club, but have the card with you.

Henson Cargill agrees that the law is confusing, "so we really won't touch too much on that subject."

Vernon Gowdy and Kathy O'Donnell of Unique Management explain that CPA's handling clubs have had their closetered vocabulary encouraged with a new budget division, busting allotment.

"It's against the law but everybody does it," Gowdy flatly states.

"Steak & Ale has a busting budget," injects O'Donnell, who served time there as a waitress before joining the rock management organization. "Steak & Ale is owned by Pillsbury. Yeah, like flour. When the cops come in and bust us, they close you down for about an hour. It's a misdemeanor, and we open up an hour later serving liquor," explains the lady who has never been arrested.

However, the possibility exists that, at any second, the fuzz can bust the joint, can deter customers, especially the big spending men with the "kissing cousins."

George Shriver is the seasoned general manager of Duke's. He discussed another attempt, due on the November ballot, offering voters the chance at making Oklahoma a county-option state.

"In all the years I've been in this business this will be the fourth attempt. A lot of club owners would rather it stayed the way it is, because they don't pay any taxes on the liquor," he divulges. "That's the plus factor. They feel that the average tine is $2,500. With fines, court costs and lawyer, it can get up to $6,000. But in that year's time, if they can keep busts down to two a year, then the amount of whiskey you sell and what you save in taxes. Now clubs like us don't try to evade our taxes," he quickly emphasizes, "and we can see the advantage of having an open saloon in Oklahoma, particularly in Tulsa.

"The ABC Board is the state arm that is charged with enforcing the liquor laws," he continues. "Over the years they run around raiding the clubs, except in Tulsa where vice officers do it, but how they do it has been up in the air a lot."

Every "reliable source" in the state whispers that they know of assorted small town officers who are on the take, but clam up when asked to drop names.

"There are clubs in Oklahoma that have been operating wide open since day one, have never been arrested for an open saloon and have not even bothered to hide it," Shriver alleges.

The charge is also made that enforcement is unequal. "Considering the number of clubs Oklahoma City has, they have never had the problem with the ABC Board that Tulsa has had with the vice officers. Somehow, over the years, Tulsa just decided to enforce it.

"There is probably nobody in this business, unless they bribe, including the best clubs in town, that have gone untouched. They've even busted Southern Hills," he says referring to one of the most elegant country clubs in the nation. "They raised a lot of stink when they did it, but they did it. Walked right into Southern Hills and arrested a lot of people."

Therefore, busting fees become part of the operation's budget. "We operate under the premise that it's a cost of doing business."

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IN TOP CIRCLES

● *Continued from page 0-4*

Oak Ridge Boys played the Mabee Center and had them hanging from the rafters. The J. Geils Band, coming off a No. 1 record, only filled the small facility at 60%, with a top ticket price of $12.50.

"You're seeing the effect of no rock radio," he charges. "I think the fact that contemporary radio doesn't have a voice in this market is important.

The Myriad Convention Center in Oklahoma City has a staff of 63. So far they haven't found any entertainment they wouldn't book, "but we have come close," responds Mr. Joe van Bullard. "The tough man contests with extracurricular activities from the audience. It's a free-for-all light. A lady disrobed in the audience. She felt she was more attractive than the ring ladies walking around with the light cards. As far as rock concerts we're not prohibitive."

"We think we're pretty well known. Promoters usually come to us," says John Zegler Jr., Myriad's manager. "But it is part of our responsibility to go out and seek entertainment."

Zegler is also the highest ranking black Oklahoma venue executive. A former parole officer he traded in the booking of criminals for the booking of entertainment. "We're the largest in the area," he explains. "Our closest competitor is Lloyd Noble Center, which is a tine facility, but has 3,000 less seats The Myriad is owned by the city and funding is approved by city council.

"Rock will always be the bread winner, because of the teenagers," he explains. "My experience has been that when you're dealing with country you're playing to a more mature audience, and as such your ticket sales are usually down. A good crowd for country is 7,000 and on the novelties are only $2-3 while for a rock 'n' roll show you can expect $5-6 per person on novelty sales. Here our youngsters have money and they spend it.

As big as rock can be the Myriad first has to cater to conventions.

"I would say if it came down to a convention that would fill up hotel and motel rooms, restaurants for the city as opposed to a concert, I would go in favor of the convention," admits Bullard.

"We aren't allowed to co-promote," informs Zeigler who came to Oklahoma from Birmingham, Alabama.

"Ticket prices are determined in concert by the promoter and the facility," says Bullard. "It varies considerably

"I think promoters look out after their interests very well and we look out for ours," comments Wes Grey, Myriad executive. "If we could just get together so that we accomplish our jobs and not working at odds with each other."

Veteran agent Jim Halsey is trying. "We are trying to increase the service that we give to the promoters, artist and venue," he stresses. "That everything runs as smoothly as possible; all the promotions are handled properly

"We don't do any promotions, but we help in that we give suggestions," he says "I'm a perfectionist, so I never get things just right, but I keep trying."

"We have within our company a production manager, a booking agent, production staff to make sure that everything is checked out wherever our acts are playing. We check the lights and sound. We want to know where the power comes from and where the dressing rooms and loading docks are. Even though you may get all that by contract rider, we call every date three weeks ahead of time to go over the rider with the promoter, to make sure things like the food will be backstage."

"The ones we can't work out we live with," sighs Don Holtz. "I do have some complaints. Food and beverage. In many instances, the food and beverage that goes behind stage to an act is really an ego thing, in some cases, with the people who are traveling as an entourage. The head of the sound or light company, or the production manager. It brothers me that promoters and buildings which promote are required to go out and spent $75 on a bottle of wine and some roadie is drinking it."

"They do some things that I think aren't necessary," agrees Ray Saunders of the Tulsa Assembly Center. "For instance, the catering demands. Fifteen years ago you didn't have anything backstage

"If the place is left really crappy we back charge the promoter," Saunders explains. The promoter is the middle man He gets screwed worse than anybody, because he's caught between all of the demands, like catering from the talent, and we're over here demanding that the facility is not torn up and abused. It all rolls downhill and that's where the promoter is sitting, at the bottom of the hill."

"I can defend the food," answers Jim Halsey, his voice taking on a serious edge. "I'll give the Oak Ridge Boys as an example You have 4,000 lights and intricate sound to set The crew could be there from 10 o'clock in the morning until show time, until after the show when it's torn down, without leaving the building.

"The truth is that venues very seldom do their own shows. They stand back and watch," adds Larry Shaetter of Little Wing. "If you're dealing with a show that's going to gross $125,000, and you're going to make a nice profit as a promoter, why worry about $75. It only affects you if you're losing your ass."

"The band is really the ones paying for the food," clarifies Scott Munz of Little Wing. "If the show is going to gross $100,000 and the band is guaranteed $20,000, with a split figure over $80,000, then if they didn't spent that $3,000 on catering, only spending $1,000, then they would have $2,000 on the far end that would be going into their pocket."

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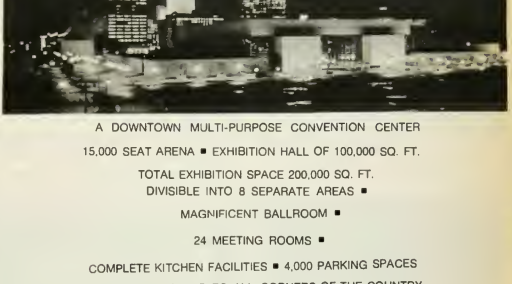

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PRESSURES DISSOLVE

• *Continued from page 0-8*

"Radio is a problem and record companies moan about it all day long I have no sympathy for them. They set it up that way Playlists gel narrower and narrower becausa radio sta tion owners are by nature rather conservative It's an invest·ment proposition in radio. They don't do it for love. It's easier tor a program director to pick up Billboard, see what the guy in the next town is playing, play that record. If his ratings go down then he says, 'It's not my fault Billboard said it was there.' I'm not putting down the program director," Nicholas stresses. "I sympathize with the man. His job is on the line The ratings system says ratings don't go, you go It's a vicious circla."

Injects Richard Pans, "I can go to New Orleans, Dallas, San Francisco and hear a song Turn on the tv and see 'Solid Gold' and there is a hit band with a hit song You come here to Tulsa, and the radio won't play it."

"Radio is not playing music tor people to enjoy It's a business thal promotas certain kinds of music to sell certain kinds of things "

"The *musicians are the* problem," charges *Dick Wilkinson*, owner of Oklahoma City's Media Sound. "We have a symphony, but no graat string players. Their only interest is in getting the money, and they can't play They just cross their legs and play for 30 minutes and want their money They have no life and no vitality, and I tell you that without reservation. We go to Hollywood or Dallas to over-dub the strings. Artists go out of state to record, not because there are better facilities, but because of no string players.

In operation for five years Media Sound is a 24-track studio, the only such facility that allows rock to record.

"We did Pink Mamluks. The music is crazier than hell, but it's a nice album," adds Wilkinson who spent 21 years in radio and tv in Oklahoma and California ranging from DJ to manager, bafore returning to his native state.

He explains the rock specialization "We have dead time from 10 p.m. to 4 a.m., and we give a low, special rate We also treat everyone like a star, which is how rock groups like to be treated. The other studios won't let them smoka or drink We offer a decant rate and give them no hassle "

Star Track, located in Tulsa, is a 24 track post video mixing facility. Orchestrated production music is their specialty. Their most recent clientele includes a single for Akustic Records, with singer/writer Michael Brewer of Brewer & Shipley Since recording the singla, "Kick Off Your Shoes," and "*Thanks For What I've Got,*" *Brewer* signed an *LP* contract with Full Moon Label, Dan Fogelberg producing

"There is a lot of music in Tulsa, but it's probably a lack of organization among the musicians," says Bob Birdwell, manager of Michael Murphy, attempting to analyze the music and recording industry. "They're not organized. I hate to say this, but they have a terrible musicians' union All of my acts be long to the AFM and I pay our work dues every week To me the AFM is useless, totally useless I've not found one thing, except for their insurance plan, that they're good for."

He doubts they can ever get their act together. "I could tell you stories all day about how I think the union is useless. In Tulsa I don't see them do anything but collect union dues With the possibility that I may ba making anamies, although there are a lot ot good musicians here, some of them are just a *little* bit *lazy*

(The musicians' union could not be reached for comment.)

"I worked for Jim Halsey and we were very interested in starting a recording studio and putting in a state of the art 24 track studio. Jim had gotten real interested in the recording situation and we looked into buying Leon's old studio, which unfortunately we couldn't get

"The problem was you've got to have great musicians for people to come here and record You've got to have string players, quality string players, something like the Shelton Kerwin Strings They won't come here unless you've got the gigs and record dates It's totally Catch-22 and it's very frustrating. There are at laast two 24-tracks here and I've heard rumors of a third. But as far as Tulsa ever turning into Nash ville, I don't think that will ever happen It may, at some point, be lika what Austin was in the early '70s."

LAURA DENI Billboard

GROWING GOSPEL

• *Continued from page 0-9*

Christian group with a secular group. One ot our groups the Sweet Comfort Band opens for Kansas on Aug. 27.

"When I talk about going into secular venues I'm not talking about compromising the ministry that our artists have, but actually going in with their ministry and being vary well received," Lund explains

Larry Benson of Benson Sound has a 24-track studio with a $100,000 Harrison unit. "Our nearest competitor only has a $45,000 board. We also have the largest recording studio 35'x50' with a 17' ceiling Our nine-toot concert grand piano is the only one in town," relates Benson.

They've been in business 14 years. "We don't depend upon a local market," he asserts. "We're geared toward a national market "

Like his secular recording counterparts, Benson also imports string players "because the *local ones* are so bad They have a bad attitude They all want to be paid up front and union prices "

Tulsa based Castle Music is a recording studio, record company, two publishing companies and a record production company, which will produce tor other labels

They boast several number one regular hits "We sell to five national distributors and ship every product to 40 distributors," says Benjamin Ferrell. "We knock on the same doors as Word Records " At the moment "we're only in 10% of the Christian book stores" with hopes of expanding.

Stave Sembritizky of Aries Productions is putting together a television program "where we highlight performances by various Christian music recording artists. We've been in communication with Carl Lund of Fame and Dianna Pugh of Solid Gold. I negotiated with Dianna while she was getting her nails done," he laughs. "We started shooting the 'Contemporary Christian Show' the last week ot May with the Cruse Family."

Directing the program is Ray Clevenger whose wite, Michelle, is Halsey's receptionist Clevenger came out of Omaha to become a West Coast producer after graduating from Louisiana State University He's won three Emmy awards and also directed the Rona Barrett segments of "Good Morning America " They returned to Tulsa because Michelle's parents are in ill health.

The Oral Roberts tv show is also returning to Tulsa for shooting in their own Mabee Center, after trying Hollywood. After their current contract expires they will not only return to Tulsa but shift the drift of their talent portions from Hollywood glamour to more religious significance.

More and more gospel related enterprises are finding peace *in Oklahoma.*

Steve Wyer moved his company to Oklahoma trom Vermont "Tulsa is the hub ot gospel music," he states. "It's not just Oral Roberts, but a lot ot things contribute to it. You're in the heart of the Bible belt. You're also in the city which probably has more charismatic ministeries based than any other Charismatics, by their very nature, are music-oriented, more progressive than your Southern Baptist churches "

"Many of the artist we represent live in or ara moving to Tulsa," says Carl Lund "Tulsa is becoming the focal point ot contemporary Christian music."

LAURA DENI Billboard

Credits Editor, Earl Paige, Assistant Editor, Ed Ochs, All editorial by Laura Deni; Cover art & design, Bernie Rollins

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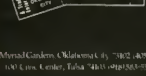

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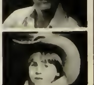

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A Concise Guide

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RECORD COMPANIES

Boyd Recs., 2609 NW 36 St., Oklahoma City 73112 Tel (405) 942-0462. Pres. Bobby Boyd
Labels: (Owned) Boyd, Saguaro

Castle Music Inc., 141 & Hwy. 75, Glenpool 74033 Tel (918) 299-1223. Pres./ Prod'r Mgr. Benjamin P. Ferrell, VP Doyle Harrison, Sec'y Treas. Nick Kangles, Studio Mgr J.E. Everett, Comptroller/Sec'y. Dina Kangles
Labels: (Owned) Castle, House of Kangs

Churchill Recs. & Video Ltd., 5800 E. Shelby Dr., Penthouse, Tulsa 74135. Tel (918) 663-3883. Owner & Chm. Jim Hal sey

Compo Rec. Co., 105 Burk Dr., Oklahoma City 73115 Tel (405) 677-6468. Pres. & Prof. Mgr. Yvonne Delaney, VP Sonny Lane

Music America Recs., 7710 N. May, Oklahoma City 73116 Tel (405) 848-8346

Nittol Recs., PO Box 7723, Tulsa 74105. Tel (918) 747-4118 Pres. Dick Loftin

Seeds Recs., 2108 NW 115, Oklahoma City 73120 Tel (405) 751-8954. Pres., Mickey Sherman, Sales Mgr. Tracy Ful ton
Labels: Hona, Dwart, Seeds

MUSIC PUBLISHERS

Alvera Publ'g Co. (BMI), PO Box 9304, Tulsa 74107. Tel (918) 242-3303. Pres. & Gen Mgr. Al Clauser, Prof. Mgr. Vera Clauser

Big Savoy Publ'g (BMI), 230 W. Commerce, Oklahoma City 73109 Tel (405) 235-3500

Castle Music Inc., PO Box 7574, Tulsa 74105 Tel (918) 299-1274

Catalpa Publ'g Co. (BMI), 2609 NW 36 St., Oklahoma City 73112 Tel (405) 942-0462. Gen & Prof Mgr. Bobby Boyd

Furtbomme Music (ASCAP), PO Box 7762, Tulsa 74105. Tel (918) 665-6626. Pres., Gen & Prof Mgr. Wayne Bocushda

Nittol Music (BMI) (div. of Nittol Ents.), PO Box 7723, Tulsa 74105 Tel (918) 747-4118 Pres., Gen & Prof Mgr. Dick Loftin

Oliusher Publ'g Co. (BMI), PO Box 20814, Oklahoma City 73156. Tel (405) 751-8954. Pres. Micky Sherman

Party Time Music (BMI), 525 SW 42, Oklahoma City 73109 Tel (405) 632-3958. Pres. Tom Jackson, Gen Mgr. Wen dell Goodman, Prof. Mgr. Wanda Jackson

Spurs & Soul Publ'g Co. (ASCAP), PO Box 7574, Tulsa 74105 Tel (918) 299-1223. Pres. Benjamin P. Ferrell

RECORD & TAPE WHOLESALERS

- **BROKEN ARROW (Area Code 918)**

Crossroads Dist'g. Co. PO Box 283, 1008 N. Hickory. Zip 74012 Tel 251-6712 Mgr & Buyer John R Lepper (Rec & Tape Distributor)

- **NORMAN (Area Code 405)**

Oklahoma Tapes & Recs. Inc., PO Box 946. Zip 73070 Tel 364-5034. Owner Bill Bodin (Tape Distributor–Spanish prod. & budget lines)

- **OKLAHOMA CITY (Area Code 405)**

AB Recs. Inc. 520 Classen Blvd. Zip 73106 Tel 235-3381 Mgr & Buyer Bill Hall (Rec. & Tape One Stop)

Bramo Octs. Inc., PO Box 60709, 2500 N Walker. Zip 73146 Tel 521-0301. (Rec & Tape One Stop & Rack Job ber)

Handleman Co. 4118 Will Rogers Pkwy Zip 73108 Tel 946 1410 (Rec & Tape Rack Jobber)

Phil's One Stop Recs., PO Box 63049, 1736 Linwood Blvd Zip 73106 Tel 235-9671 (Rec One Stop)

- **TULSA (Area Code 918)**

Bill's T Recs. 19 N. Harvard Zip 74145 Tel 939-6305 Owner John Rogers (Rec One Stop)

Doc's One Stop, 820 E 36 St N. Zip 74106 Tel 425-2643 Owner, Singles & Albums Buyer Larry Eck (Rec & Tape One Stop)

RECORDING STUDIOS

- **OKLAHOMA CITY (Area Code 405)**

Benson Sound Inc., 3707 S Blackwelder Zip 73119. Tel 634-4461. Owner Larry R Benson, Studio Mgr Linda Groves, Chief Eng. Gary Duggan (1 studio 24 tr.)

Cornerstone Rec'g Co PO Box 14508 Zip 73154 Tel 235 2848 (2 studios 24 tr.)
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French Market Rec'g Studio (div. of Gimith Ltd.) 2896 NW 63 St. Zip 73116 Tel 848-5131 Studio Mgr & Chief Eng Charles Gigliotti (1 studio 16 tr.)
Services: Audio–Remote, Dup'n–Cassette

- **SKIATOOK (Area Code 918)**

Al Clauser Rec'g. Studio, 402 S. Broadway Zip 74070 Tel 396-1333 Owners, Al & Vera Clauser, Studio Mgr. Al Clau ser, Chief Eng. Mike Carter (1 studio 16 tr.)
Services: Other–Album Layout & Design

- **TULSA (Area Code 918)**

Charity Rec'g Co. 22 S. 177 E Ave Zip 74108 Tel 234 3145 Owner, Studio Mgr & Chief Eng. David Smallwood (1 studio 8 tr.)
Services: Audio–Quik Master, Press; Film–Score w/o Pic., **Video**–Remote, Score w/ or w/o Pic., Audio Mix, SMPTE Interlock

I T I Studios, 4235 S Memorial Zip 74145 Tel 663-7700 (1 studio 16 tr.)
Services: Audio–Remote, Dup'n–Cartridge, Cassette, Open Reel

Infinity Rec'g, 1750 S. Harvard Ave Zip 74112 Tel 744 0139 Owners Bill Scully, Al Cahen, Studio Mgr Paula Eu ni, Chief Eng. Al Cahen, (2 studios, 8 tr.)
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Services: Audio–Quik Master, Press, **Film**–Location Film ing, Score w/ or w/o Pic., Dub, Mag Mich, **Video**–Score, Audio Mix, **Other Servs.**–Film Processing

Tulsa Studios, 6314 E 13 St. Zip 74112 Tel 836-4322 Owner Bill Gawcett, Studio Mgr. Tom Claiborne, Chief Eng. Jim Rhodes (2 studios, 24 tr.)
Services: Audio–Remote, **Film**–Location Filming, Score w/ or w/o Pic., Dub, Mag Mach, **Video**–Remote, Score w/ or w/o Pic., Audio Mix, **Other Servs.**–Complanerized Mixing, Film Mixing, Maglink Interlock for Video

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Bobby Boyd Prod'ns, 2609 NW 36 St., Oklahoma City, Okla 73112 Tel (405) 942-0462

Bob Burnett Mgmt., 44 E. 16 St., Tulsa, Okla. 74119 Tel (918) 599 8381

Henson Cargill, 201 N. Meridian, Oklahoma City, Okla 73107 Tel (405) 946-5647

Gary Good Agency, 2500 NW 39 St., Oklahoma City, Okla 73112 Tel (405) 947-1503

Jim Halsey Co., 5800 E. Shelby Dr., Penthouse, Tulsa, Okla 74135 Tel (918) 663-3883.

Wanda Jackson Ents., PO Box 7007, Oklahoma City, Okla 73153 Tel (405) 691-3426

Moss Lawson Agency, 5235 N. Lincoln Blvd., Oklahoma City, Okla., 73105 Tel. (405) 521-8093

Paragon Talent Agency, 601 NE Flowermound, No 238, Law ton, Okla 73501. Tel (405) 248-4701

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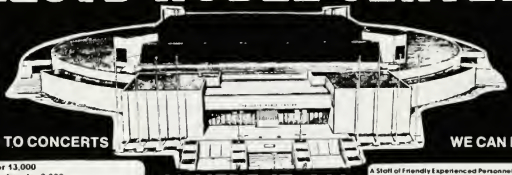

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BBC BUYS—The BBC has purchased six Neve stereo broadcast consoles for use in new U.K. local radio stations. Shown here, the installation at Radio Cambridgeshire. At left is engineer in charge, Tim Lloyd.

DIGITAL DOINGS—Shown monitoring Chicago radio station WFMT's first world broadcast of the Compact Disc and the Sony Compact Disc player, are Sony engineer T.A. Yashita (foreground), and left to right, Sony executives Marc Finer, Scott Lackey, A. Suzuki, Sony's DAD planning department, and WFMT staff announcer Steve Peck. PolyGram provided the source material.

ONE-TIME FEE ARRANGEMENT

Teldec Offering DMM To Labels

■ *Continued from page 4*

DMM albums, all classical recordings, in March. A further 20, including five pop LPs, were released recently. By the end of this year, all records produced in Teldec's Nordhof factory—LPs and singles—will be direct metal mastered.

"However," says Gerhard Schulze, "we shall reserve the DMM quality sticker only for those albums whose original master tape is of the highest standard. Although a DMM pressing will make a less than perfect tape sound better than it otherwise would, it cannot incorporate into the recording quality that was not there in the first place."

Although some DMM disks have been available in the U.S. on imported pressings through such audiophile labels as Real Time, there have been no releases from the majors so far.

Says Schulze: "We are looking for a rapid and widespread introduction of the DMM process because we believe it to be a major step forward in improving the quality of records. The process also makes records cheaper to manufacture because the percentage of rejects is much lower than that for ordinary pressings, and additional saving is effected by the elimination of the silver-plating process. We are currently spending up to 200,000 marks ($83,000) a year on silvering alone."

Teldec developed the equipment for producing the copper blank in conjunction with Europafilm of Sweden. A special stereo cutterhead to cut into the blank has been designed by Neumann.

Horst Redlich says that the cutting of grooves into metal instead of wax or lacquer was first proposed by Rosenthal and Frank in their German patent of November 1891. The idea was reactivated some 80 years later by RCA for the cutting of videodisks. The technique was also used by Teldec for its TeD videodisk.

"However," says Redlich, "we had to modify the technique considerably because the cutting process for audio records is quite different from that of videodisks where the groove is a hundred times smaller."

A CUT ABOVE—A technician checks the cut on the copper-plated steel disk used in Teldec's Direct Metal Mastering process. The special stereo cutterhead has been developed by Neumann.

Keysor Pacts Chemex

LOS ANGELES—Keysor-Century Corp., Saugus, Calif., has appointed Chemex Inc. as its national representative for its custom thermoplastics resins and compounds for injection moldings and extrusions.

DIGITAL ANALYSIS—Sony's new 24-track digital recorder is put through its paces recently at L.A.'s Record Plant. Production models will be available in the Fall. Shown, left to right, are engineer Mike Stone, Rick Plushnar, head of Sony's digital division; Chris Stone, Record Plant president; and Gabriel Katona of the RCA group Keeper.

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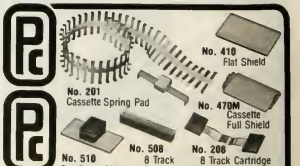

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Pro Equipment & Services

Mitsubishi Digital Unit Delivers For Fantasy Studio D

By JACK McDONOUGH

BERKELEY—Fantasy's Studio D, the only studio in the Bay Area to offer Mitsubishi digital recording and mixing as part of its standard services, has enjoyed success with the system in the nine months that it has been in operation, according to studio chief Roy Segal.

Segal says that almost every Studio D client since the Mitsubishi installation has chosen to go with a digital mix after hearing an A-B comparison of digital with analog.

Those clients have included Stanley Clarke, Greg Kihn, Sonny Rollins, the Clarke/Duke Project, April Wine, Shooting Star, Tom Coster, Seawind, Tuxis, Tom Fogerty, Marlon McClain, Jeff Osborne and Kevin Toney.

In addition, the Mutants and SVT, who recorded in the older and smaller Studio A, chose a digital mix. Freddie Hubbard, Steve Douglas and Art Pepper/George Cables all have recently completed direct-to-digital recordings.

Fantasy has available both the Mitsubishi X80A console and the X80 portable. Segal emphasizes that Fantasy offers a full range of mix options, with Studer half-inch analog two-channel and Studer quarter-inch analog two-channel available in addition to the Mitsubishi gear.

Saxophonist Steve Douglas has just completed with his own group what will be Fantasy's first full digital release. Douglas engineered and co-produced by Phil Kuffel. Douglas says of his experience, "The digital was just fabulous for our situation. I've never heard anything quite that clean. We did it live, but it sounds studio-produced. And yet it's what our band sounds like live.

"We cut it in two days with no mixing, no overdubs. Doing it in two days had a peculiar difficulty. It was one or two takes and then, 'Well, what do we do now?' "

Segal notes, "It isn't total projects in digital as much as it is mixing—there's more and more of it happening without a lot of fanfare." He stresses what he feels are the tremendous advantages in mixing masters to digital.

"Digital maintains the absolute integrity of the multi-track. By mixing the master to digital you get a real first generation. You can't get away from needing any number of master copies of the master mix, for South America and other places, and you can't just ship digital masters around because the equipment isn't there to reproduce it. But with one digital master you can make as many analog masters as you want. You can still mix to digital and copy it to analog, so all the analogs can be of first-generation quality and all the quality of your masters going all around the world is improved. That's what I'm trying to get across and why Fantasy has it on site. You can even make first-generation cassettes off it. You should hear the quality of the cassettes that come off these masters.

"And I think it's cost-effective. It costs approximately $1,000 more to end up with a digital master than an analog master, but you don't have to worry about wearing it out."

Segal adds that Fantasy has made the Mitsubishi X80 portable available for rent to other area studios, "but so far only Pat Gleeson (owner of Different Fur Studios) has used it. It seems the business up here is not quite as friendly as it used to be."

Fantasy is also in the process of redesigning Studio A as a New/Studer room, equipped with the Studer 800 24-track recorder and Necam computer mix.

"It's being rebuilt," says Segal, "to complement Studio D and will offer all the same digital and analog capabilities. It will enable clients to go back and forth between the two rooms." Segal notes also that A will end up with a substantially larger control room because a separate machine room will be added in what is now an auxiliary dead space.

Segal has also just begun experimenting with a full production service to be offered to the many independent producers in the Bay Area.

"This will include studio time," he says, "and the client will end up with delivery of complete record and repackaging. It's a way to make use of our expertise. The client will pay only one person and we'll provide supervision and liaison with all subcontractors."

John Stronach started out as a classical pianist and a rock 'n roll drummer. Today, he's a producer/engineer. In fact, he's been a part of the record business since he was sixteen years old. His sixteen years of experience have included work with Diana Ross, The Supremes, the Jackson Five, Bobby Darin, Sammy Davis, Sarah Vaughn, Canned Heat, Alvin Lee, Three Dog Night, John Mayall, Rufus, Jo Jo Gunn, Dan Fogelberg, Joe Walsh, REO Speedwagon and more.

ON BREAKING IN

"As far as recording engineering schools, those things are great for teaching you fundamentals, but don't be spending a lot of money on that. There are people who spend thousands of dollars learning how to be a recording engineer, and they still start as a go-lor, which is the same way everybody starts. It's nice to have that behind you, but I don't know. I don't know that it does all that much good. The best way to learn is by doing."

ON REPETITION OF STYLE

"I've seen it ruin people's careers. You can't use the same production style all the time. What works for one group of songs won't necessarily work for another. You have to remain flexible enough to change your production techniques as the music changes."

ON TECHNOLOGY

"A lot of producers and engineers are real spoiled with all this technical gadgetry and wizardry and all the things we can do now. They forget about the music, and the music is the thing we are here for. That's what you have to keep in mind all the time."

ON TAKING OVER

"The producer is there to help. It is not a dictatorial thing. A lot of producers get into a situation such as 'You are going to do it this way, and it turns out to be the producer's album, not the band's. And I don't think that's fair to the band. It's their music. The act must be able to retain their identity and not just be a vehicle for the producer."

ON PLAYING AROUND

"In today's world, you have to be real businesslike. It's not like the early 70's, where everybody comes in and has a big party. You have to work within budgets, and you have to show up on time. I bring that consistency, and I try to bring a stability to the bands, so they know that they can be as creative as they want, but yet know that they can get a lot of work done and relate with the labels and management and just be everything together."

ON TAPE

"I used another tape for a time and switched to 3M, because I would make twenty passes and all of a sudden, you would be able to see through the other stuff. They had a bad shedding problem. I just couldn't trust it any more.

"Here at the Record Plant, we give our clients any brand they want. But I recommend to people that they use the 3M, and especially the 226. Their consistency and quality is better. It just doesn't get real good and then drop to bad. You just know that it's going to be okay all the time. You don't have to worry about it. Which is important when you're out there and you're trying to get that magic take."

SCOTCH 226
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New Products

STUDIO PHONE—The Fostex T-20 headphone was designed for use in recording studios or at home. It features a light mylar diaphragm with etched spiral voice coil for $79.

Pro Equipment & Services

MIXING SHOES—"Boomerang," the third Elektra/Asylum album by the Shoes, is being mixed at the Chicago Recording Co. for August release. Pictured at the console are (left to right): group members Gary Klebe, Jeff Murphy, Skip Meyer and John Murphy.

Studio Track

Midwest recording activity is spotlighted this week, with a secondary emphasis on the West Coast.

At The Doc Ltd. in East Detroit, **George Clinton** is producing **Parliament** for PolyGram and **Roger Troutman** is producing **Zapp II** for Warner Bros. **Greg Reilly** serves as engineer for both projects.

Solid Sound of Ann Arbor reports **Dave Barrett** has completed work on a new single **The Ross Southern Band** is at work with producer **Jack Mallette**.

In Southfield, Mich. Transcity Records group **Rhythm Method** is being produced by **Ben Grosse** at Pearl Sound Studios.

Scott Gwthen has completed mixing on an independently produced bagpipe album at **Studio A** in Dearborn Heights, Mich.

In Chicago, the group **Lush** is recording at **Pumpkin Recording Studio. Gary Loczon** is producer, **Joey Forrello** executive producer.

On Track Productions has completed a documentary on Chicago's new music scene entitled "It's My Life." Much of the footage was taped at **Universal Recording**, with post-production work conducted at **Edit Chicago**. Groups recorded include **Bohemia, Garrison, the Marvels', Phil 'n' the Blanks** and **Screamin' Rachael & Remote**.

Recent recording activity at **Phabrenek Studios** of Alexandria, Ind. includes **Brown Bannister** laying orchestra tracks for Word Records. **Don Marsh** and **Randy Hammell** laying orchestra and vocal tracks for Christmas and choir projects, and **Bill and Gloria Gaither** and **Ronn Huff** at work on a Christmas album for Word. New equipment: **LMI** 245 digital reverb and two **Ampex ATR** 102 two track machines with full inch head stacks.

* * *

In San Fernando, Calif. **Downbreaker Studio** has added Ampex 100 half-inch machines. Recent additions also include a rehearsal studio.

Coppertwood Recording Studio in Sacramento has expanded its facilities by relocating to a 2,300-foot space. Latest equipment includes an Audiotronics 532 automated mixing console and Lexicon 224 digital reverb.

Action at the **Automat**, San Francisco. **Jefferson Starship** is working on a new LP for Grunt/RCA Records. **Kevin Beamish** is producing and engineering, with assistance from **Maureen Droney** and **Bruce Barris**. Also there **Moses Tyson** is being produced for EMI by **Earl Gartner**, with **Leslie Ann Jones** engineering. **Carl Carlton** is finishing a new 20th Century/RCA LP with **Narada Michael Walden** and **Gene Christopher** producing. **Dave Frazer** and **Wayne Lewis** engineering. And **Rush** and **Flo** are working on an album for Stack Records with **Derek Kahne** producing and engineering.

At **Heavenly Recording Studios** in Sacramento, **Perry Jones** is producing two projects, a new album by **The Southern Empire Band** and **Syrella's** EMI single with co-producer **Ray Pyle**. **Larry Lauzon** is engineer for both projects. **Marsha Ashley** is engineering the **Oak Singers** with producer **Rick Howorth**. **Meiberg, Tuffet & Phillips** are at work with engineer **Jeffe Fadman**. **Mike Beaman** is producing an EP for **Donna Acorn** with engineer Lauzon. And **Beau Meignere & Liberty** are recording a single with **J.J. Jones** producing and Lauzon engineering. New equipment include full update of the Lexicon 224 to version 4.4, ADR/Scamp SO 23 Auto Fan and a Lexicon Model 97 Super Prime Time.

* * *

At **Rumbo Recorders** in Canoga Park, **Chas Sandford** is at work on an album engineered by **Don Smith** and assisted by **Hill Swimmer** for Elektra. "Erteliers" is being self-produced by **Ross Gustafsson**, with engineering by **Greg Edward** for Ibis Records. **Survivor** is laying down tracks with engineers **Phil Bonanno** and **Mike Clink** and assistant Swimmer for Scotti Bros. Records.

At **Tres Virgos** in San Rafael, **Phil Miller** is producing the debut album for the six member **Front Row**, for To Be Continued Music. Engineer is **Robin Teager**, with assistance from **Robert Weisbach**.

Here Today, a bluegrass group on Rounder Records, has been recording at **Different Fur Recording** in San Francisco. **John Haney** engineered with assistance from **Howard Johnston**. Also there **Wallace Scott** is producing **Virtue** for Solar. Engineers are **Rick Sanchez, Karen Kirsch** and **Don Mack. Gene Clark**, formerly of the Byrds, has completed several tracks for an LP produced by **Andy Kandanes** and **Tommy Kaye**. Johnston engineered, assisted by **Anne Devenzio. Jose Flores** and **Pantera** recently recorded an LP with producer **Pete Gaussian** of Roco Productions and **Artie Burman**. Engineers were **Stacy Baird** and Mack.

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Take the tuner, it's a quartz digital four gang unit which offers significantly improved selectivity and performance over the three gang tuners used by our competitors, plus automatic scan and a 10-station preset memory.

Then there's the HPL-130's unidirectional tape mechanism, continuing Concord's 22-year old reputation for excellence in this area with outstanding wow & flutter and speed regulation characteristics, along with the convenience of power-off auto eject.

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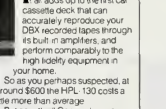
Other important HPL-130 features include a built-in bass equalizer for overcoming bass speaker deficiencies, equalizer level, loudness and treble cut/boost controls, Dolby noise reduction, speaker pop muting circuitry, adjustable dual line outputs, and a low level preamplifier front/rear



fader which lets you install a front/rear speaker system and adjust the balance without loss of power or frequency response.

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Pro Equipment & Services

NEW SPEAKERS

See Fostex Product Push

NEW YORK—Fostex, manufacturer of professional audio products, is stepping up marketing of its products, and has introduced some new additions.

A Canadian company, Interlake Audio Inc. (IAI) of Winnipeg, was set up two years ago to handle international manufacturing and marketing of Fostex Electro Acoustic Systems division products—loudspeakers, microphones, amplifiers and headphones. IAI is the exclusive North American distributor of these products.

IAI also manufactures and markets the RWO/Fostex line of studio monitors.

Fostex is a wholly owned subsidiary of Foster Electric Corp. of Japan, a manufacturer of electronics and loudspeakers. The Electro Acoustic Systems division operates independently of the Japanese, while the Creative Sound Systems Division, offering a range of multitrack recording products and signal processing devices, is managed by the Japanese.

Products in the Creative Sound Systems division are marketed in Canada by IAI and in the U.S. by Fostex Corp of America.

New products from RWO/Fostex include the G7000 speaker system, a mini reference monitor with mini subwoofer. The system consists of a pair of miniature teak/aluminum enclosures with dome tweeter and double spider woofer and the G70 subwoofer with a built-in 200 Hz passive crossover.

Another new speaker is the LS2/VT studio monitor, a teak floor-standing model. Suggested list price is $1,899. There's also the T-20 headphone, $79, and the M55RP Printed Ribbon microphone, $449.

DESKTOP MONITORS—The RWO/Fostex G7000 mini speaker system includes a subwoofer finished in teak (center) and two teak and aluminum speakers. The entire system lists for $548.

BASF Exec Sees Quality Tape Mart

NEW YORK. The trend toward higher quality prerecorded cassettes continues apace, according to BASF professional products manager Bob Piselli. He predicts 25% of prerecorded cassette sales this year will be on chrome tape.

"When you pay $9 for a cassette, you expect it to be the same quality as a record, and that's possible. You can even get better quality on cassette," he says, providing the duplication speed is no higher than 32-to-1 and the proper tape is used. Many record companies, including A&M and Arista in this country, are making tapes to these specifications.

"The record companies need our support, and we need them," Piselli adds. He estimates that to improve a mass-market prerecorded cassette to the point where it is equivalent in quality to a record would require the expenditure of only 12 cents more per cassette—covering tape, shell, and other costs.

"The shell is an integral part of the whole product," Piselli points out, "but the industry is not ready for a high-priced shell yet."

He continues, "Fifteen years ago, you couldn't compare the quality of records and cassettes. Today, you can. The record companies could offset home taping if they would improve the quality of their cassettes."

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General News

POT OF GOLD—PolyGram executives surprise Rainbow and the Scorpions with a cake at a party following the groups' recent sold-out performance at Madison Square Garden. Sharing in the festivities are, from left, PolyGram's Jack Kiernan, Jim Solet, Jim Lewis, and Joe Grossman; Rainbow's Roger Glover; PolyGram's Jeff Brody, the Scorpions' Klaus Meine; PolyGram president Guenter Hensler; and Rainbow's Bobby Rondinelli.

Audiophile Import Fill Is Nautilus Thrust

By SAM SUTHERLAND

LOS ANGELES—Retailers' frustration over chronic fill problems for imports, as well as the high tickets many pop import titles carry in courting audiophile customers, are twin hurdles Nautilus Recordings cites as keys to its recent entry into high-quality Japanese imports.

"We wanted to find a niche for our import business," explains Steve Krauss, president of the Shell Beach, Calif., audiophile combine, best-known in recent years for its successful line of half-speed mastered reissues as well as its ongoing digital and direct-to-disk original audiophile editions. "There's been tremendous growth in the demand for better-sounding imports, and record and tape dealers are frequently lumping them together with half-speed masters and other audiophile titles, which is helping make them viable.

"Those dealers want predictable fill, however, and that's been a recurring problem in the realm of imports, one that has kept a lot of dealers away from the area" Nautilus, Krauss says, has thus geared its Super Imports division to handling a small, rotating catalog of top pop titles with stock availability a focal consideration.

Krauss says the service will afford immediate access to orders, directly through the company's computer, when distributors and accounts call. "We can guarantee fill, because we know what will be shipped to us and exactly when it will arrive in the U.S."

In Japan, he adds, different discount structures for every label have posed a labyrinthine pricing spectrum that other U.S. importers have solved by creating a generalized price structure here. That's tended to carry dealer wholesale and shelf prices upward.

Nautilus, by contrast, expects to offer titles at a lower dealer cost in many cases. "Every product will be priced according to what we pay for it in Japan," explains Krauss. "So, rather than have a single, across-the-board price, we've decided it's fairer to set a fixed markup percentage."

He also admits that Nautilus itself is building in "a much lower margin than we would make on our own Super Disc product," but claims that since the division is seen as an adjunct to Nautilus' own audiophile products, the structure will be viable.

He predicts most accounts will shelf price the imports "about the same as our Super Discs, which usually sell between $14 and $16 at retail." That could translate to a substantial advantage against similar import product now fetching up to $20 in stores.

Since Nautilus began shipping its first imports some weeks back, several new distributors have been added. But Krauss says the division has otherwise required little operational expansion beyond the appointment of general manager Bob Oberg, since Nautilus has actually been importing from Japan since 1976, when the company began bringing in direct-to-disk imports from JVC and East Wind.

The label has set about 70 titles from various Japanese labels and licenses for its initial catalog.

K.C. Experiment

■ *Continued from page 20*

sic and motion picture soundtracks, White adds.

Classical mail-order is a part of the store's growth. According to White, the Central Plains states have few outlets for this product. "Once you get west of here," she observes, "until you hit Denver there's sort of a great prairie out there. But there *are* classical people there."

White says cassettes now kick in almost 10% of volume. There is great satisfaction with dump-displayed budget cassette lines from Sterereo Treasury and Vox. "We're almost selling them by the pound," she beams. Full price tape product is given open display on shelves near the store's register.

White says all three stores are pleased with the new set-up. One benefit is crossover traffic and she extols the spacious and unique ambience. White has had several careers, including teaching, but prefers the record business. "I don't think," she says. "I've done this now for four years which is longer than I've done anything else.

"All three stores have benefitted," she notes. "It's a very calm atmosphere that very few retail stores can

Billboard photo by Chuck Pulin

PIER CONCERT—Mango Records artists Third World play at the Dr Pepper Music Festival on New York's Pier 84.

Regency Sees No $ Dip In Booking Int'l Tours

By DAVE DEXTER JR.

LOS ANGELES—The potency of records in establishing U.S. singers and bands as powerful gate attractions throughout the world is reflected again in bookings contracted by the Los Angeles office of Regency Artists, Ltd.

Peter Grosslight, a Regency vice president, notes that the economic recession has not affected the demand for American talent in overseas venues. "We are finding it difficult, but pleasurable, in keeping up with requests for acts," he says.

"The big rush began in 1981," Grosslight declares at his Sunset Blvd. office, which claims to be the world's largest variety entertainers agency. "Jane Oliver performed in Australia, the Brothers Johnson clicked in Nigeria, Hiroshima played in Manila and Tokyo and Johnny Mathis toured England and Australia.

"Vikki Carr, as always, clicked in Mexico. Quincy Jones was hailed in Japan, Tavares performed in South Africa and Mel Tormé and Sarah Vaughan trekked through Europe. And that's only a few of the better U.S. acts which were successful abroad."

Grosslight has set Glen Campbell for a two-month gig in England starting in September. From there, the singer will fly to Australia for November and December engagements. Patti Austin and the Pointer Sisters have returned from the Orient, and Sergio Mendes, who recently performed for President and Mrs. Reagan at the White House, soon is off for dates in the Caribbean, including the Dominican Republic, after doing well in Israel, Mexico, Malaysia and Singapore.

Home from Bermuda this week is Ramsey Lewis, and Donald Byrd with his trumpet and band are back from England. Tina Turner recently concluded a European tour and goes out on another next fall. She's also booked in South Africa and Australia later in 1982. Jane Olivor also will return to Australia.

"The rush, as far as Regency is concerned," says Grosslight, "began in 1981. But this year it has accelerated. The world is becoming an immense audience for acts which sell a lot of records. And, of course, television exposure also is a factor. Unique personalities and unusual music styles seem to leap over national boundaries."

Regency books scores of domestic venues, too, with a talent roster ranging from Marlene Dietrich and Bob Hope through Con Funk Shun and the Mighty Clouds of Joy to Razzy Bailey and Yutaka Yokokura.

But it's the global demand for acts that is making 1982 a year to remember around the Regency offices on the traffic-tangled Sunset Strip here.

Int'l Art Of Jazz Schedules Free Long Island Shows

NEW YORK—Some of the top names in jazz have been lined up for a series of free concerts to be held on Long Island, N.Y., beginning Wednesday (7).

The series, which will feature such artists as Art Blakey, Bill Pierce, Donald Harrison, Terrance Blanchard, Johnny O'Neal, Charles Strouse, Leroy Williams, Dick Hyman, Walter Booker, Hugh Lawson, Carme Smith and others, is being presented by the International Art Of Jazz, Inc. The organization is a project of the State University of N.Y. at Stony Brook, New York.

The concerts will be held at different locations, including Hidden Pond Park, Hauppauge; Port Jefferson Wharf, Port Jefferson; Yacht Basin, Westhampton Beach; Marine Park, Sag Harbor; Brookwood Park, East Islip; Morgan Park, Glen Cove; and Southaven Park, Brookhaven.

At least one concert in the series is being designed especially for an audience of senior citizens. It will feature the AJ Ensemble with Gwen Cleveland.

The International Art Of Jazz is a non-profit organization, and the concert series is being funded by grants from the N.Y. State Council On The Arts, the Suffolk County Office of Cultural Affairs; the Parks and Recreation Dept. of the town of Islip; the village of Port Jefferson; the East End Arts and Humanities Council; the Westhampton Associates for the Performing Arts, the Morgan Park Summer Music Festival; Northville Industries Corp.; and the European American Bank.

Venues Putting Damper On Rock

Ordinance Requires Detailed Plans From Promoter

By JOHN SIPPEL

LOS ANGELES—An ordinance so exacting that its requirements could deter concert promoters from staging rock concerts in Las Vegas became effective there June 28.

Besides setting up a semi-annual $100 license fee, it requires the promoter of a rock music event to disclose specific details of everything from how he will advertise to handling of rubbish, security, overnight illumination and many other details.

The promoter must also advance security payments for sheriff-supervised guards and may be required to post surety bonds to guarantee refunds of all tickets and coverage of any property damage.

However, about the only rock shows held in Las Vegas are staged at the Aladdin Theater, and promoters at New Orleans-based Beavod Productions, which promotes shows at the Aladdin, say that they've not been notified of any changes in the law pertaining to their hunches. They are withholding comment, pending study by their attorneys.

The precedential ruling made by the board of commissioners of "the show capital of the world" specifically excludes jazz, symphonic, ballet, opera and theatrical presentations from the ordinance. The ordinance also waives the license or permit for "recognized charitable, educational or governmental organization."

Thirty days prior to the proposed rock gig, the promoter must disclose the name and address of the applicant, fully describe the character of the event, name the performers, entrance fees, number of tickets or passes to be distributed, and type and extent of promotional advertising, specifying type of media, geographical area covered and information to be communicated, dates and hours and place of event, estimated number of attendees; and names and addresses of anyone contributing, investing or having a financial interest in the concert greater than $500.

The ordinance also demands the applicant provide plans for security and fire protection, water supply and facilities, medical facilities and services, vehicle access and on-site traffic control and whether spectators might stay overnight, when an illumination requirement is specified.

The applicant must advance a permit fee of $500 for each day of the concert.

When the application is received, the board of commissioners may ask the local police, health, building, safety and community planning agencies to also consider whether the event can be properly staged.

The statute sets up specific stringent requirements as follows: for every 250 persons, one law enforcement officer from the local police must be hired; 15 gallons of water must be provided for every person in outdoor events only and toilet and lavatory requirements are also stipulated. The promoter must set up medical facilities established for the event by the Clark County health department.

Access, egress and parking demands are specific and stiff, with the promoter responsible for employment of "traffic guards."

The license applicant must file and maintain a surety bond, amount to be determined by the city, to cover possible damage, plus liability insurance in the amounts of $500,000/$1 million to insure against personal injury.

Whenever any portion of the ordinance is violated, the violation constitutes a misdemeanor and shall be punished by a fine of not more than $1,000 or up to six months' imprisonment or both, the statute concludes.

Seminars Are Highlight Of Bluegrass Fest

LOUISVILLE—A number of seminars on the use of traditional bluegrass instruments, and the art of clog-dancing, will highlight this year's annual bluegrass music festival to be held in September at the Riverfront Plaza/Belvedere here.

Kentucky Fried Chicken, the festival's sponsor, has returned such bluegrass music experts as David Grisman and Peter "Dr Banjo" Wernick to conduct the workshops. The Green Grass Cloggers will teach clog dancing steps to festival audiences.

The festival will feature such bluegrass music artists as Bill Monroe and the Blue Grass Boys, the Seldom Scene, the David Grisman Quartet, New Grass Revival, Doyle Lawson and Quicksilver, Hot Rize, Country Gazette, Michael McCreesh & Co., Berline, Crary and Hickman, Ralph Stanley and the Clinch Mountain Boys, J.D. Crowe and the New South, Del Rasam, the Green Grass Cloggers, and New Horizon and the Johnsons, winners of the festival's previous band contests.

The festival, which will be free to the public, is expected to attract more than 150,000 people. It will be held Sept. 10-12.

One of the highlights of the show will be the judging of the annual Best New Bluegrass Band Six bands have been invited to compete for the title, 750 records, a Nashville recording session and up to $4,500 in cash.

Another unique aspect of the festival is its break away from traditional rural venues. This festival is being staged at the Riverfront Plaza/Belvedere, a seven acre urban park overlooking the Ohio River.

Wolf Trap Shows Get Go-Ahead

WASHINGTON—The good news for Washington metropolitan area residents is that the Wolf Trap Park's Filene Center, destroyed by fire April 4, has decided to go ahead with its 12th season and hold the activities in a huge fabric-and-aluminum "instant" facility to be constructed right on the Park's meadowlands.

Wolf Trap will kick off the 1982 season with a six-day jazz festival beginning June 15 with an evening concert by Winnie Horne Report and ending June 20 with a full day of performances and jam sessions by almost two dozen jazz headliners.

Mobil Oil donated $100,000 April 21, to help defray the $3 million shortfall for the four-month season.

The instant facility, designed by a Canadian firm, will house 2,000 in a covered orchestra section, and the natural lawn section beyond will accommodate an additional 4,500.

BROTHERLY DEAL—John Montgomery, left, president of M.S.I. Records, chats with his brother James following a taping of James Montgomery's act at Trax in New York. A live album will be released by M.S.I. in the fall.

S.F. Blues Fest Sets Lineup

SAN FRANCISCO—The 10th annual San Francisco Blues Festival will feature a lineup of key blues entertainers including Albert Collins, Gatemouth Brown, the Blues Survivors with Cool Papa, and Johnny Littlejohn.

The show, scheduled for Sept. 11-12, will be at the Great Meadow in Fort Mason. Admission prices are $5 in advance and $6 at the door.

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Kool Festival Attracting New Generation Of Jazz Fans

By RADCLIFFE JOE

NEW YORK The Kool Jazz Festival is moving ever closer to its goal of attracting a younger generation of jazz lovers in this country, thanks to such concerts as Jazz & World Music, Spyro Gyra and David Sandborn, Alto Summit with Phil Woods and the Sonny Stitt/Richie Cole Group, and the Young Lions Of Jazz with Paquito D'Rivera, Bobby McFerrin, Chico Freeman, Hamiet Bluiett and others.

According to producer George Wein, the 10-day festival just ended here drew an encouraging number of young people, and seemed to be establishing a trend that would ensure the future of jazz music as a popular art form.

Unlike last year when torrential rains washed out many events planned for Saratoga, N.Y., this year's festival enjoyed near perfect weather; and, although firm attendance and revenue figures are not yet in, Wein states that they are at least as good as, if not better than, last year.

Wein estimates that at least 100,000 people attended the festival in New York City alone, and he feels that when figures are in for Saratoga, Waterloo Village, N.J. and other venues at which concerts were held, the results will be a festival that was at least as successful, if not better than last year.

The only area in which Wein found the results disappointing was the weekend (June 26-27) Jazzfare segment on the Purchase campus of the State University of New York. Wein describes the concerts themselves (which featured more than 150 artists at six different sites) as "dynamite," but attributes the disappointing attendance to the difficulty in reaching the site.

One of the most popular segments of the festival was the innovative "Aspects Of Jazz" seminars presented in conjunction with the State Univ Of New Jersey, and held at the Guggenheim Museum in New York City.

The seminars were produced by jazz historians Dan Morgenstern and Thom Shepard and covered such topics as "Jazz And The Young Black Audience," "Frontiers Of Jazz Oral History," "Images In Black And White," featuring jazz on film, and "Free Jazz: Inside Or Outside The Mainstream."

Wein sees these seminars, with their panels of top music professors and jazz historians, as educational and informative as well as entertaining, and promises that they will again be on the agenda in 1983.

One of the moves that helped bring a fresh new appeal to the festival was the introduction of an innovative breed of new producers to work alongside

This collaboration has resulted in some of this year's more stimulating concerts, including "Jazz And World Music," produced by Joachim Berendt and George Schultz; "The Salute To Pres," produced by Wein in association with Irv Gitler and Zoot Sims; "This Time The Ladies," produced by Wein in association with Sylvia Syms and Rich Wunter; and a "Tribute To Stan Kenton," produced by Murray Horowitz and Mel Lewis.

Other successful festival associations included "Brooklyn Celebration '82," produced in association with the N.Y. City Dept of Parks & Recreation, Dept of Cultural Affairs and Brooklyn Borough President Howard Golden; "Soundscape On The Purple Barge," held on Pier 40 of the Hudson River; a concert in association with the South Street Seaport; and a jazz opera written by George Gruntz and Amin Baraka, and presented by Ellen Stewart and the La Mama Experimental Theatre

Artists included Ella Fitzgerald, Oscar Peterson, George Benson, Mel Tormé, Gerry Mulligan, George Shearing, Sarah Vaughan, Herbie Hancock, Dizzy Gillespie, Nancy Wilson, Buddy Rich, Stan Getz, Zoot Sims, Dave Brubeck, Carmen McCrae, Lionel Hampton, Benny Goodman, Teddy Wilson and Mel Lewis.

(Continued on page 49)

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Venues

Talent In Action

ELTON JOHN
Municipal Auditorium, Nashville
$12 50, $10

Thomas Wolfe said you can't go home again Maybe not, but Elton John came dizzyingly close to disproving the wisdom of this adage July 3 with e two end a half hour performance that showed time's passage has dona little to diminish his showmanship

The sellout house of 9 500 fans was in a festive mood, responding to opening act Quarterflash warmly and calling them bach for an encore, even though the band's set wes more consistent than inspired

For inspiration, however, there was John Few entertainers have been as lucky as John in finding musicians so perfectly matched in shills as Davey Johnstone Dee Murray and Nigel Olsson The band took the stage in a haze of emerald fog, the only concession to theatricality evident the whole evening After that, the order was music, non-stop Using a clean, spare stage setup the four longtime friends sizzled through their numbers, bound once again by the common denominators of comaraderie and mutual musical heritage

John s show was thoroughly balanced between familiar and new including material from all his previous albums and the Geffen "Jump Up" LP If John has mellowed somewhat over the years—and he has, judging from his toned-down stage antics—he and his group have lost none of their edge, nor their unalloyed enthusiasm for the thrill of surfing over solid rock'n'roll riffs

On "Rochet Man," a trademark, John experimented toying with the song's ingredients With Johnstone playing slide guiler against the steady pressure of Olsson's drumming and Murray s bass work John made the number contemporary again

John anderstands better than some performers the strength of timing He unleashed songs such as 'Ball And Chain ' 'Bitch Is Back," 'Saturday Night's All Right For Fightin,' ' and 'Dear John" with moody interceptors like 'Someone Saved My Life Tonight,' 'Your Song' "Daniel's Song,' 'Empty Garden and "Goodbye Yellow Brick Road' (which managed to sound even more reflective and wistful with a few yaars in between)

Restrained through the early part of the set, John came bach in full force with 'Benny And The Jets" tossing his piano bench aside, storming into gear, whipping up a series of boogie riffs and making the audience sing along with him on the chorus

By concert's end close to midnight, the group had proven thet it could still double the sound of bands twice its size, while John had demonstrated that his music still weaves magic The encores spanned several songs each, including 'Whole Lotta Shakin' Going De,' "Crocodile Roch" and 'Twist And Shout." Credit for the evening's success goes to Sound Seventy Productions as well for maintaining a punctual timetable which found both acts on schedule

KIP KIRBY

HANK WILLIAMS JR.
Sundance, Bay Shore, Long Island
Admission: $20

Few country songs are as nahedly autobiographical as those of Hank Williams Jr Although he recently carved a niche for himself in country music annals by landing eight albums on the chart simultaneously, Williams still clearly teels the weight of his father's legendary name, more than any other living artist.

Merle Kilgore and the sizzling Bama Band Williams backup group, introduced the headliner with a rousing version of "I Ain't Gonna Call Hank Williams Junior Junior Anymore" One of the first songs Williams sang was the raucous 'Ballad Of Hank Williams' one of the last was the explicit Kristofferson tune, 'If You Don't Like Hank Williams, You Can Kiss My Ass."

On vinyl Williams leans toward a traditional country sound. Live, he performs with a rock'n'roll vengeance that belies the tact he's yet to have a crossover hit That dicholomy seemed to contuse the 700 plus capacity crowd some of whom dispersed during an overlong acoustic set in the middle of the show

Williams' repertoire had some surprises, such as "All By Myself" and a tongue in cheek, K telesque presentation of old roch numbers, including 'Blueberry Hill' Some of his father's classics were covered, including Move It On Over'

But the crowd clearly had come to hear Williams own hits like 'A Country Boy Can Survive" and All My Rowdy Friends Have Settled Down" While it's refreshing to see an entertainer who's resilient enough not to rely solely on his top singles, this crowd seemed disappointed that Williams did not offer more of his own early in the show **ROBYN WELLS**

RICHARD & LINDA THOMPSON BAND
JOHN STEWART
The Roxy, Los Angeles
Admission: $7 50

Folk roch may have little currency on playlists or retail checksheets, but that fact was gloriously irrelevant for the packed house thet greeted Richard & Linda Thompson here Juee 3 Richard Thompson, lead guitarist and co founder of the late great Fairport Convention, is perhaps the genre's most accomplished exponent at this point, and this tour marked his first formal U S tour as a rock frontman, following last December s brief but rapturously reviewed solo acoustic shows here and in New York

Thus, a decade's worth of Fairport and Thompson fans insurad that this was an event And the Thompsons, clearly happy at the warm response, repaid that devotion with two completely different sets

Ranging through Richard's solo compositions, Fairport's early repertoire and traditional and country covers, the band—an informal Feirport reunion, given the presence of drummer Dave Mattacks and second guitarist Simon Nicol—was riveting as it moved from achingly pure ballads through fiery rockers and on to surprising, arresting points between A pair of Irish reels "as performed in the style of Carl Perhins,' a hot wired rendition of "Honky Tonk Blues" end even a rochabilly romp on "Danny Boy" were among the delights interspersed among the Thompsons' often downbeat ballads and minor heyed apocalyptic rockers

Both hour long sets earned solid encores, and begged the question of the duo's continued obscurity here Richard may be one of the most distinctive electric guitarists extant, his spidery Stratocaster style clearly a central influence on such countrymen as Dire Straits' Mark Knopfler And wife Linda s elegant alto vocals were consistently heart breahing

John Stewart's stol ns opener offered enother clue to the Thompsons' stature among their peers Stewart worked es a duo with second guitarist Chuch McDermott, and if first set crowd chatter sometimes intruded Stewart himsell exuded grace under pressure as he played a set of ringing acoustic pop That his songs seemed slight in content was perhaps more the consequece of the Thompsons' coetrasling topics than any fatal limitation on the part of the former Kingston Trio member

SAM SUTHERLAND

TOMPALL AND THE GLASER BROTHERS
Lone Star, New York
Tickets: $8

Since getting back together a couple of years ago Tompall and the Glasar Brothers have cut some of the cleanest country records around And the trio managed to reproducn that pure crisp sound during their shows here June 24

Although the group is not the most invigorating to watch, the aural quality of their performance holds the audience s attention Occasionally sharing onn microphone, the threesome blended harmonies on such tunes as "It'll Be Her" and "Lovin' Her Wes Easier" Other standouts included 'Put Another Log On The Fire' and Jim Glaser's 'Woman, Woman" which he penned for Gary Puckett and the Union Gap

Broadcast live on WHN, the set was curtailed to one hour Headliner was Bertie Higgins who was reviewed recently (Billboard April 10)

ROBYN WELLS

SMOKEY ROBINSON
Radio City Music Hall,
New York City
$15/$12.50

After a slow stert Smokey Robinson turned in the kind of smooth, captivating performance here June 10 that has been his forte for two decades

If in the early going Robinson s falsetto seemed a touch thin, by the middle of e 20 plus song set he was crooning sweetly in his mid range and turning a few new vocal tricks on his many classic tunes Smokey s ballads from his years with the Miracles provided the evening's highlights as he performed songs lihe 'Second That Emotion, 'I'll Try Something New" and "(Come Around Here) I'm The Onn You Need' with vigor and enthusiasm

An element that added greatly to the concert was Robinson s asking the audieece for requests One could tell that his performance of this material wes actually extemporaneous, as Smokey would start a song and the nine member bend would fall in after several bars Longtime Robinson collaborator aed guitarist Marv Tarplin guided the band through the oldies and added sensitive fills to "Trachs Of My Tears' and "Cruisin'," which he co wrote Robinson is not the most athletic performer around, but his songs and his genuine warmth more than compensated **NELSON GEORGE**

GROVER WASHINGTON JR.
PIECES OF A DREAM
Radio City Music Hall, New York
Admission $20, 17 50, 15.50

Just before Pieces of a Dream were set to go on July 1, the announcement was made that the group would not be able to appear "due to illness' Fwe minutes later, however there was a "recovery" And what a recovery! The three young men who mahe up Pieces of a Dream are a delight to listen to, their talents as showcased during this performence took the breath away The 17 year old heyboardist James Lloyd is unquestionably the star of the show, drummer Curtis Harmon, 19, introduced him as a "genius' Harmon and bassist Cedric Napoleon, 19, are just as gifted, though, and all deserved the standing ovation

Lloyd and Napoleon also joined Grover Washington's band for the second act The venereble Music Hall one of the best places to hear a concert, reverberated with an energy level caused not only by the superb acoustics, but by the band's own energy level and the sense of fun that pervaded Weshington's performance

The saxophonist was in top form aed spontaneous applause was rampent throughout the show High point was "Just The Two Of Us' songwriter Ralph McDonald's eppearencn on stage also brought the crowd to its feet

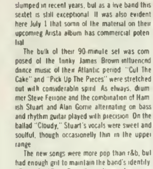
LAURA FOTI

AVERAGE WHITE BAND
The Ritz, New York
Admission $7

The Average White Band's record sales have slumped in recent years, but as a live band this sextet is still exceptional It was also evident here July 1 that somn of the material on their upcomieg Arista album has commercial potential

The bulk of their 90 minute set was composed of the funky James Brown influencnd dnnce music of their Atlantic period "Cut The Cake" and "Pick Up The Pieces" were stretched out with considerabln spirit As elways, drummer Steve Ferrone and the combination of Hamish Stuart and Alan Gorrie alternating on bass and rhythm guitar played with precision On the ballad "Cloudy," Stuart's vocals were sweet and soulful, though occasionelly thin in the upper range

The new songs were more pop than r&b, but had enough grit to maintain the band's identity Easier Said Than Done" a midtempo love song was the best of the new music The concert's highlight, however was a lengthy version of 'Heard It Through The Grapevine" featuring a tasty Onnie McIntyre solo and smooth Stuart vocal **NELSON GEORGE**



Billboard photo by Chuck Pulin

LINE SHOW—Warner Bros. artist Marshall Crenshaw headlines the Bottom Line in New York.

Survey For Week Ending 7/17/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week Included are act(s), gross attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s)

- **JOURNEY, BLUE OYSTER CULT, TRIUMPH, ALDO NOVA—$1,373,031, 83,214 (90,000),** $18 50 & $16 50, Bill Graham Presents/Avalon Attractions Rose Bowl, Pasadena, Calif , July 2
- **DIANA ROSS, MILES DAVIS, MAZE W/FRANKIE BEVERLY—$524,718, 44,312 (58,464 capacity),** $15 & $13.50, Monarch Entertainment Bureau, Giants Stadium, E Rutherford, N J , July 4
- **RICK JAMES, KOOL & THE GANG, MAZE W/FRANKIE BEVERLY, WAR, ATLANTIC STARR, ONE WAY—$352,390, 22,374 (50,000),** $15 75, Electric Factory Concerts, JFK Stadium, Philadelphia, July 3
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES, GARY U.S. BONDS, FRANKE & THE KNOCKOUTS—$206,104, 17,100,** $12.50 & $10 50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E Rutherford, N.J., sellout July 2
- **ASHFORD & SIMPSON, PATRICE RUSHEN—$190,223, 11,748,** $17.50, $15 50, & $12.50, in house (RCMH Prods) Promotion, Radio City Music Hall, New York City, two sellouts, June 24
- **ELTON JOHN, QUARTERFLASH—$183,073, 16,333,** $11.50 & $10 50, Feyline Presents, Compton Terrace, Tempe, Ariz sellout, June 29
- **JOHN DENVER—$171,092, 16,593 (17,816),** $15 $10, in-house promotion/produced by Jerry Weintraub Concerts West, Univ of Texas Frank C. Erwin Jr Special Events Center, Austin, June 25.
- **ASIA, CHRIS BLISS—$133,780, 12,855,** $10.50, Stone City Attractions, Reunion Arena, Dallas, sellout, July 2
- **CHARLIE DANIELS BAND, MOLLY HATCHET, BLACKFOOT—$131,450, 9,893 (12,000),** $15 & $12 50, Fantasma Prods., Palm Beach Fairgrounds Speedway, W Palm Beach, Fla , "Florida Jam," July 4.
- **ELTON JOHN, QUARTERFLASH—$112,090, 9,546,** $12 50 & $10, Sound Seventy Prods., Nashville Municipal Auditorium, sellout, July 3.
- **CHARLIE DANIELS BAND, LEVON HELM, MUSCLE SHOALS ALL-STARS—$107,278, 9,731 (10,000),** $11.50 & $10, Schon Prods , Met Center, Minneapolis, July 2
- **ELTON JOHN, QUARTERFLASH—$99,912, 8,688 (8,992),** $11 50, Contemporary Presentations, Assembly Center, Tulsa, Okla., July 1
- **ELTON JOHN, QUARTERFLASH—$98,853, 8,867 (10,000),** $11 50 & $10 50, Mid South Concerts, Barton Coliseum, Little Rock, Ark , July 2.
- **OAK RIDGE BOYS, SUE POWELL—$88,905, 7,250,** $12.50 & $11 50, Contemporary Presentations/New West Presentations, Bicentennial Center, Salina Kan , sellout, June 24
- **GEORGE THOROGOOD & THE DESTROYERS, NIGHTHAWKS—$81,818, 10,758 (13,000),** $13.50-$6, Electric Factory Concerts, Mann Music Center, Philadelphia, July 2
- **CLASH, HERALD NIX—$76,534 (Canadian), 6,879,** $12 & $11, Perry Scope Concerts, Kinsman Fieldhouse, Edmonton, Alta , sellout, June 29.
- **JERRY GARCIA—$59,916, 5,738,** $10.50 & $9 50, Electric Factory Concerts/Monarch Entertainment Bureau, Tower Theater, Philadelphia, two sellouts, June 27.
- **ASIA, CHRIS BLISS—$58,987, 6,107 (7,252),** $10 & $9, in-house promotion/produced by Stone City Attractions, Univ of Texas Frank C. Erwin Jr. Special Events Center, Austin, July 1
- **BEACH BOYS, FRANKE & THE KNOCKOUTS—$55,575, 5,972 (8,738),** $10 & $9, Sound Seventy Prods /Jerry Weintraub-Concerts West, Von Braun Civic Center, Huntsville, Ala , June 22
- **AL JARREAU, PATRICE RUSHEN—$53,607, 4,379 (5,000),** $11 50 & $10 50, American Concerts Inc., Curtis Hixon Hall, Tampa, Fla , June 30
- **MESSENDGER, HARTSFIELD, DIAMOND REO—$45,000, 15,000,** $3, in house promotion, Crystal Lake, Irwinville, Ga , house attendance record, July 4
- **CLASH, HERALD NIX—$44,000 (Can.), 4,000,** $11, Perry Scope Concerts, Max Bell Arena, Calgary, Alta , sellout, June 28
- **CLASH, BANG BANG—$44,000 (Can.),** $11, Perry Scope Concerts, Kernsdale Arena Vancouver, B.C , sellout, June 26
- **JERRY GARCIA—$36,168, 3,273 (4,600),** $12 & $11, Feyline Presents/in-house promotion, Univ. of Colo Macky Auditorium, Boulder, July 2.
- **CHEAP TRICK, KROKUS, SAXON—$36,095, 4,520 (9,900),** $9 & $8, Sound Seventy Prods , Nashville Municipal Auditorium, June 29.
- **AL JARREAU— 30,070, 2,432,** $10.50 & $9 50, American Concerts Inc., Bob Carr Auditorium, Orlando, Fla sellout, June 29
- **WHISPERS, RICHARD "DIMPLES" FIELDS, DAZZ BAND—$29,263, 3,278 (6,177),** $10 & $9, in house promotion/produced by Chicago Music Bag, Univ of Texas Frank C Erwin Jr Special Events Center, Austin, June 30
- **CHEAP TRICK, KROKUS—$29,100, 2,910 (7,300),** $10, Brass Ring Prods., Wendler Arena, Saginaw, Mich , July 2.
- **WEATHER REPORT—$27,537, 2,230 (2,900),** $13 & $12, Feyline Presents, Rainbow Music Hall, Denver, two shows, June 29
- **JOAN BAEZ—$24,885, 2,080 (2,700),** $12 50 & $10 50, Cross Country Concerts, Bushnell Auditorium, Hartford, June 29
- **THREE DOG NIGHT—$17,537, 2,100 (3,000),** $9 & $8, Contemporary Presentations/New West Presentations, Civic Center, Dodge City, Kan , June 25
- **CHEAP TRICK, KROKUS, SAXON—$16,178, 1,703 (2,500),** $9 50, Contemporary Presentations/New West Presentations, Memorial Hall Kansas City, Kan , June 26
- **SQUEEZE, PRODUCERS—$15,191, 1,381 (1,701),** $11, Brass Ring Prods., Royal Oak (Mich) Music Theater, July 1.
- **SPLIT ENZ, CLAMS—$10,520, 1,198 (2,100),** $9 50 & $8 50, Rock 'n Chair Prods /Offshore Presentations, Warnor's Theatre, Fresno, Calif , June 30
- **SEQUEL, BILLY RANCHER—$4,704, 997 (1,500),** $5 & $4, Double Tee Promotions Seaside (Ore) Convention Center, July 3
- **AXE—$1,712, 428 (500),** $4, Albert Promotions, Angel's, Orlando, Fla., June 10

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc publication Boxscores are compiled every Tuesday If you wish to file your concert report, please call Petricia Bates in Nashville at 615/748 8120, Ancil Davis in New York at 212/764 7314, or Hedy Weisbart in Los Angeles at 213/273 7040

Give the gift of music.

Live Talent License Fee Cuts Camden Club Profits

By MAURIE ORODENKER

CAMDEN, N.J.—Nightcluh owners here will admit that the addition of live entertainment or even prerecorded music has proven to he a good move to attract more husiness. Even those operating smaller spots who hrought in live bands for just the weekends agree.

But this muve to live talent has come back to haunt them when now they find out that they must pay the city $575 for an amusement business license.

Elvira Gordon, owner of the Flash Gordon Lounge here, is now attempting to revive the defunct club owners' association. He says many club owners were shocked when they discovered it would cost $575 a year to he allowed to provide entertainment. What is happening, she says, is that the increased profits from the entertainment are going to be eaten up by the license fee.

The amusement business license actually has existed since January, 1978, when the city council created it in an effort to provide some control over the flourishing go-go dancing husiness at that time, says John Lack, counsel fur the city council. For four years, only the larger clubs in the Cherry Hill and other suburban areas were licensed simply hecause there was little enforcement of the enabling legislation. In 1981, there had been no one from the city's Bureau of Licenses and Inspections assigned to cover the after dark scene.

That changed this year when a new control board took charge of the city's 183 liquor licenses and assigned an investigator to begin inspecting some of the establishments as part of its new get-tough policy. As a result, the investigator began enforcing the old ordinance at all establishments providing entertainment.

$20,000 ATTENTION CLUBS

T.L.L. Corp

We at T.L.L. corporation proudly announce the launch of our first annual 'Dancing To The Stars' competition. Our prize money a total of $20,000.00 cash is the drawing power you can use to attract paying patrons to your establishment. We offer high prize money, high national advertisement, and an attractive sales promotion for a low subscription fee and no *hidden charges*! Are we boasting? Yes we are, because we are proud of this offer!

Here is what you get

1. The drawing power of $20,000.00 in prize money that will be awarded by T.L.L. Corp.
2. Nationwide advertising for the competition paid for by T.L.L. Corp., at least $20,000.00 or 15% of our gross income from entry fees—which ever is GREATER.
3. Our competition package, with all the entry forms, judging forms, advertising posters and award certificates for your first, second, and third place winners.
4. A period of ninety days of contest eliminations during which time you are free to hold as many danceoffs as you like.

We have designed this competition with your needs in mind. You may charge an admission for entry into your establishment during elimination danceoffs, however, we ask thru your voluntary compliance, it be kept below $10.00 per person. Admission charge and drink charges for your final danceoff weekend is entirely up to your management.

Our subscription fee for the complete competitinn package is $200.00. We feel that this minimal fee will offer you an attractive sales promotion that will enable you to more than recoup your initial investment. In addition, this competition package will generate tremendous profit potential for your establishment.

We repeat, there are no hidden charges. Interested? We thought you would be! Now, let me outline the competition and identify some of the other benefits that you can derive from our package.

In essence, the subscription fee buys you the right to send one couple to the finals that we are going to hold in December "82." You will have 90 days of danceoff eliminatinns, during which you will determine your winning couple. You'll be ahle to increase your revenues by holding contests on normally slow nights and by creating blockbusting weekends. You may even decide to hold three months of nightly competition. You may use the competition as much as you like during the 90-day danceoff period. Our prize money will be awarded to the winners of our finals dance.

We feel that in these hard times, our competition offers you the instrument to attract new money from people seeking entertainment and hig prize money. We feel that $20,000.00 in prize money is a sure guarantee to attract the highest quality of competitors, and will insure high entertainment value for the non participating drinking crowd. You may tailor this competition to your needs to compete with cinemas, restaurants or nther clubs in your local market.

Free exposure and goodwill may he generated by using a variety of local celebrities as judges. A contest of this magnitude is sure to attract the interest of D.J.s and other media people in your area.

We are presently negotiating for national television coverage of the finals. We are prepared to spend up to 20% of our subscription fee revenue if necessary, to make T.L.L.'s dance contest *the* dance contest in the United States.

For further details call us anytime at (618) 568-1812. Deadline for entry into the 'Dancing To The Stars' competition is July 31, 1982.

Kerrville Fest Gets Record Crowd

For First Time Event Is Staged Over Two Weekends

By KATY BEE

AUSTIN—This year's annual Kerrville Folk Festival managed to surpass its 1981 attendance record (14,000-plus) with a new high of 19,000 participants for the recently extended musical event. For the first time in an 11-year history, promoter Rod Kennedy decided to stage the festival on two separate weekends (May 27-31 and June 4-6), spanning eight days of live performances.

Highlighting this year's festivities were Peter Yarrow, Michael Murphey, Riders In The Sky, Gatemouth Brown, Dottsy, Buck White and the Down Home Folks, Odetta, Steve Young, Townes Van Zandt, Dave Van Ronk and Rick Beresford.

According to Kennedy, this year's concerts drew people from 161 cities, 40 states and 12 different countries, including Switzerland, Italy, Canada and England. Kerrville is an eclectic combination of musical styles, ranging from Gary P. Nunn to Beto & the Fairlanes, a popular regional Latin/salsa/jazz/Tex-Mex group.

Kerrville is located approximately 100 miles west of Austin. The festival was started by Kennedy and his wife Nacylee in 1972 "when a dozen or so music friends" participated in three magical evening concerts. Today, advance tickets for the event range from $6 per single day ($9 on Saturday) to $40 for the entire eight days of music. Tickets were $1 higher if bought at the gate. Advance ticket sales accounted for 30%-40% of the total attendance at this year's festival.

In addition to paying the entertainers, Kennedy also underwrites the costs of advertising, promotion, staff, insurance, grounds preparation and sound system. Although Kennedy has not computed this year's profits yet, $25,000 will automatically go to pay off past debts.

There are other special events during the regular Kerrville Folk Festival which help support aspiring artists. The Kerrville Music Foundation, dedicated to promoting songwriters and classical concerts, sponsors the New Folk concert series, and there are arts and crafts exhibits as well as concessions set up on site.

The closing Sunday of the fest had some competition when Jerry Jeff Walker had a celebrated 40th birthday hash in Austin. Along the shores of Austin's Town Lake, Texas stalwarts such as Guy Clark, Ray Wylie Hubbard, Gary P. Nunn, Townes Van Zandt, David Bromhert, Joe Ely and Billy Joe Shaver pulled in 9,000 people at $5 a head for a massive outdoor concert. But with record-breaking attendance at Kerrville, promoter Kennedy wasn't concerned about fan drain-off.

Although this year's audience "applause meters" peaked highest with appearance of Peter Rowan and Riders In The Sky, there was an added fillip when Ramblin' Jack Elliott took the stage at one point. Said Kennedy afterward, "Jack doesn't have a calendar for these things. He drops in on you three years after you book him."

Atlanta Kool Fest Gets Big Turnout

ATLANTA—The eight-day Kool Jazz Festival here June 20-27 was characterized as a "resounding success" in its first full run in the city, according to Dino Santangelo, line producer for the event. Segments of the festival have heen held in Atlanta before, but never the complete event.

The festival drew an attendance of 85,000, a figure which does not include another 30,000 that showed for a free concert at Piedmont Park featuring Adam Makowicz with the Atlanta Symphony Orchestra.

Acts featured in the Atlanta stopover were Ella Fitzgerald, Oscar Peterson, Benny Goodman, Mel Torme, Weather Report, Gerry Mulligan with the Atlanta Symphony Orchestra, Count Basie, Sarah Vaughan, George Benson, Miles Davis, Herbie Hancock, David Sanborn, Spyro Gyra, the Commodores, Kool & the Gang, the Dazz Band, Richard "Dimples" Fields, Sister Sledge, Luther Vandross, the Whispers, Chico Freeman Quintet, Lionel Hampton, the Heath Brothers, McCoy Tyner, and The Modern Jazz Quartet with the Symphony.

The event was co-sponsored by the Atlanta Symphony Orchestra which helped compose the roster of performers.

While officials declined to reveal specific attendance and dollar figures, Santangelo says the gross was "more than enough" to cover production expenses, and the expected attendance was met.

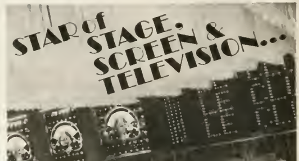
Billboard photo by Chuck Pulin

TRAX DATE—Alco's Jim Carroll gets down on his knees during his show at Trax in New York.

Milwaukee Gets Irish Fest '82

MILWAUKEE—Performers from Ireland, Scotland, Canada and the U.S. will take part in Irish Fest '82, an annual festival of Irish music to he held Aug. 19-22, at the Summerfest grounds here.

Heading the lineup of performers are the Chieftains, Liam Clancy of the Clancy Bros., and the Tommy Makem group.



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DANCE MUSIC REPORT

223 East 85th St. New York, N.Y. 10028 (212) 570-9500

Kool Jazz Fest Attracts Younger Fans

• Continued from page 46

The festival, or reasonable facsimiles thereof, will be presented in 20 U.S. cities including San Francisco, Los Angeles, Detroit, Chicago, Houston, Seattle, Minneapolis/St Paul, Cincinnati, Milwaukee, and its original home, Newport, R I.

The shows are all being underwritten by the Brown & Williamson Tobacco Co., which is picking up the advertising and promotion tabs, and advancing any additional money needed to close the gap between production costs and revenues realized.

Billboard® Dance/Disco Top 80™

Survey For Week Ending 7/17/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆ 1	1	8	DO I DO—Stevie Wonder—Tamla (LP cut) 6002TL2 (WEEKS AT #1: 2)
★ 2	2	31	KEEP ON/YOU'RE THE ONE FOR ME—D Train—Prelude (LP) PRL 14105
3	3	10	THANKS TO YOU—Sinnamon—Beckel (12 inch) BKO 508
☆ 4	5	18	PLANET ROCK—Soul Sonic Force—Tommy Boy (12 inch) TB 823
☆ 5	6	7	RIGHT ON TARGET—Paul Parkar—Megalone (12 inch) MT101
6	7	18	LIVE IT UP—Time Bandits—Columbia (12 inch) 44 022829
7	4	15	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M
★ 8	10	9	DANCE WIT' ME—Rick James—Motown (12 inch*)
9	8	14	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14
10	9	13	STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001
☆ 11	20	5	SO FINE—Howard Johnson—A&M (12 inch) SP 12048
☆ 12	19	6	109 (GIVE ME SOMETHING I CAN REMEMBER)—Chas Jankel—A&M (12 inch) SP-17196
☆ 13	18	9	FEELS GOOD—Electra—Emergency EMOS (12 inch) 6527
★ 14	14	11	CAT PEOPLE (PUTTING OUT FIRE)—David Bowie—Backstreet/MCA (LP) BSR 6107
★ 15	15	9	JUST AN ILLUSION—Imagination—MCA (12 inch) 13957
16	12	17	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712
☆ 17	26	9	GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338
18	11	11	STREET CORNER—Ashford and Simpson—Capitol (12 inch) 8528
19	13	18	EARLY IN THE MORNING—Gap Band—Total Experience (12 inch) PED 701
☆ 20	27	8	COMBAT ROCK—The Clash—Epic (LP) FE 37689
21	22	9	DISC CHARGE—Boystown Gang—Moby Dick (LP all cuts) 241
22	16	15	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600
23	17	35	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892
24	23	14	GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait (12 inch) 4R9-02753
☆ 25	28	6	SITUATION—Yazoo—Sire (12 inch*) BSK 7-2
☆ 26	29	7	LOVE YOU MADLY—Candela—Arista (12 inch) CP 715
☆ 27	32	5	IT'S ALRIGHT—Gino Soccio—RFC/Atlantic (LP)
★ 28	30	6	OVER LIKE A FAT RAT—Fonda Rae—Vanguard (12 inch) SPV 55
★ 29	31	8	CUTIE PIE—One Way—MCA (LP cut) MCA 5279
30	25	15	FORGET ME NOTS—Patrice Rushen—Elektra (LP) E1-6015
☆ 31	37	5	YOU AND ME JUST GOT STARTED—Linda Taylor—Prelude (12 inch) PRLD 629
32	21	12	PASSION—The Flirts—"O" Records & Visuals OR 716 A
33	24	11	STANDING ON THE TOP—The Temptations featuring Rick James—Gordy (LP) 6008GL
☆ 34	40	5	BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435
★ 35	41	7	I'M A WONDERFUL THING BABY/I'M CORRUPT/ANNIE I'M NOT YOUR DADDY—Kid Creole and The Coconuts—Sire (LP) SRK 3681
★ 36	42	5	I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros (LP) WBI 23683
37	33	14	DON'T STOP YOUR LOVE—Booker T.—A&M (12 inch*) SP 17188
38	36	8	I WANT CANDY—Bow Wow Wow—RCA (LP cut) CPL1 4314
☆ 39	47	3	DIRTY TALK—Klein & MBO—Zanza (12 inch*) Import
40	39	12	THE VERY BEST IN YOU—Change—RFC/Atlantic (LP) DMD 324
41	43	6	KEEP IN TOUCH (BODY TO BODY)—Shades Of Love—Venture (12 inch) VD 5021
★ 42	44	4	INSIDE OUT—Odyssey—RCA (12 inch) PD 13218
☆ 43	54	2	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7 29982
44	45	10	DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Warner Bros (12 inch*) 0 29969
45	46	6	DEETOUR—Karen Young—Atlantic (12 inch) DMD 4829
46	50	4	ALL NIGHT LONG—B.B. Band—Zanza (12 inch*) Import
☆ 47	52	4	I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne—A&M (LP) SP 4896
☆ 48	55	2	MY HEART'S NOT IN IT—Brenda Jones—Wave (12 inch) DL 1215
49	38	12	FEEL IT DON'T FIGHT IT—Atkins—Warner Bros WBS 50037
50	51	7	SHAKE IT UP, SHAKE IT UP—The Managers—Sunnyview (12 inch) SUN 401
★ 51	53	4	DANCING IN HEAVEN (ORBITAL BEBOP)—Q Feel—Jive/Arista (12 inch) BJ 12004
★ 52	57	4	SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT—Larry Graham—Warner Bros (LP) WBS 50065
53	56	3	GO BANG! #5—Dinosaur L—Sleeping Bag (12 inch) SXL-0
54	58	3	TAKE SOME TIME OUT FOR LOVE—Salsoul Orchestra—Salsoul (12 inch) SG 372
55	34	11	I'LL DO MY BEST (FOR YOU BABY)—Ritchie Family—RCA (12 inch) AFL1 4323
56	60	9	COLD LIFE/I'M FALLING/PRYMENTAL—The Ministry—Wax Trax (12 inch) 110072 XA
★ 57	61	2	TORCH/INSECURE ME—Soft Cell—Some Bizzare (12 inch) Import BZS 912
★ 58	62	2	HAPPY HOUR—Deodato—Warner Bros (12 inch) WB 7 29984
59	65	6	WHY CAN'T WE LIVE TOGETHER—Mike Anthony—Sunnyview SUN 403
60	59	7	THE GIRLS ARE BACK IN TOWN/STARLIGHT—Risque—Importe/12 (12 inch) MP 317
61	48	16	DON'T MAKE ME WAIT—Peech Boys—West End (12 inch) WES 22140
62	49	20	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A
63	35	11	THE OTHER WOMAN—Ray Parker Jr.—Arista (LP) 9590
64	69	5	NON-STOP—Tina Fabrik—Prism (12 inch) PDS 430
★ 65	NEW ENTRY		JUMP TO IT—Aretha Franklin—Arista (12 inch) CT 718
66	70	7	MUSIC FOR BOYS—The Suburbs—Twin Tone (12 inch) TTR8217
67	71	6	TALK TALK—Talk Talk—EMI (12 inch*) Import
★ 68	NEW ENTRY		MUSIC TURNS ME ON—Sparque—West End (12 inch) WE 22141
69	68	9	BODY LANGUAGE—Queen—Elektra (LP) E1-60128
70	72	6	AEROBIC DANCING (KEEP DANCING)—R.J.'s Latest Arrival—Zoo York (12 inch*) 4W9 2738
★ 71	NEW ENTRY		IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344
72	74	13	RUN RUN RUN—Funkapolitan—Pavillion (12 inch) 429 0276
73	67	4	MY TURN TO BURN—Coffee—De Lite (LP) DSR 8503
74	63	11	MA-CUM BA—Tantra—Importe/12 (12 inch) MP 315
75	64	11	A PIECE OF THE ACTION/SHOOP SONG—K.I.D.—RFC/Quality (12 inch) 010
76	66	7	I JUST WANNA (SPEND SOME TIME WITH YOU)—Alton Edwards—Columbia (12 inch) 44 02800
77	73	7	TOO LATE—Junior—Mercury (LP cut) SRM 1 4043
78	75	14	IT'S NIGHT—Michelle Wallace—Emergency (12 inch) EMOS 6524
79	77	18	MURPHY'S LAW—Cheri—Venture (12 inch) VD 5019
80	79	12	EASE YOUR MIND—Touchdown—Streetwise (12 inch) SWRL 2201

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non commercial 12 inch

Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers)
★ Stars are awarded to other products demonstrating significant response.

Dance Trax

By BRIAN CHIN

The week's top releases are apt illustrations of 1982-model East Coast dance music. They share a hard, bright sound that's often spare to the point of transparency, but their spaces are compensated by lots of melodic and lyric content, as well as a host of sound and tape effects. It's particularly evident at the moment that independent-label releases as a group are moving toward the further reaches of the left field, and creating a context that is making major label records sound increasingly conservative.

* * *

Sharon Redd's second album, "Redd Hott" (Prelude), covers every base between ballads and funk, with diverse, satisfying results. Largely written and produced by **Eric Matthew** and **Darryl Payne** (the Sinnamon production team), uptempo numbers range from the sparse, pumping "Beat The Street" to a relaxed "Never Give You Up," with "Send Your Love" in between. The Doobies-influenced "In The Name Of Love" also merits a try; it's one of three songs co-written by Redd, all of them topnotch.

* * *

Disco disks: **Glass'** "Let Me Feel Your Heartbeat" (West End 12-inch) borrows the Fender Rhodes and flawless female choral harmony of Philly for a tough, updated sound anchored in strong chanting. **Joe Marno** produced, with DJ **Larry Levan**; Philadelphians **David Todd** and **Nick Martinelli** mixed. **Vannatl's** "I've Got To Breakaway" (Scorp-Gemi 12-inch) also updates the soul group sound, **Patrick Adams** style, with wistful, easygoing vocals and subtle electronics. **Brenda Jones'** "My Heart's Not In It" (Wave 12-inch) takes a more straightforward pop-soul approach, but gets a good deal of impact from its strong story line, and from Jones, who turns in a torchy, high-strung diva's performance—the sort heard on the most enduring gay cult hits by Thelma Houston, Viola Wills and Yvonne Fair.

* * *

Some familiar names: **Zapp's** "Dance Floor" (Warner Bros. 12-inch) is nine minutes' more proof of the P-Funk empire's musical clairvoyance. Though essentially unchanged since the late '70s, their sound is still indisputably up-to-date. **Carly Simon's** "Why," remixed on Mirage 12-inch from Chic's "Soup For One" soundtrack, is a sleeper being roused a bit here in New York through some radio exposure. Surprisingly, Simon sounds quite at home in the Rodgers/Edwards setting, the first since their own debut to utilize keyboards and studio mix effects so heavily. The song is equally interesting as an instrumental. The same is true of **Bobbi Humphrey's** "Baby Don't You Know" (Uno Melodic 12-inch).

* * *

Notes on releases tailored for strong retail impact: **Tantra's** new LP, "The Journey Continues" (Importe/12), contains a full-length version of "Ma-Cum-Ba" and a new, equally complex rock-funk fusion, "A Place Called Tarot," and is pressed on gold vinyl, visible through clear plastic packaging. List is $9.98. . . . The much-demanded **'D' Train** 12-inch "Keep On," has been released commercially by Prelude, and includes a brief a cappella version on the flip. . . . **Yazoo's** enormously popular "Situation" (Sire 12-inch) also sports an entirely new flip, a dub instrumental version, mixed by **Francois K.**, and overdubbed with **John Robie's** keyboards. . . . **Patrice Rushen's** "Number One" is also newly remixed on Elektra 12-inch; it's half again as long as on the "Straight From The Heart" album. . . . West End has released a special "Master Mix Medley" by DJ/radio consultant **Tony Humphries** on a special-label 12-inch, including 30 minutes' worth of clips and effects from "Heartbeat," "Don't Make Me Wait" and "Give Your Body Up," among others. West End stresses that this release does not affect their previously announced medley mix contest; details are listed in the July 3 Dance Trax or can be obtained from Tom Barotta, at West End's office.

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Love Is Just A Game—Judy B
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Just An Illusion (remix)/Imagination Medley
Video Game—Aeon
I've Got To Break Away—Vannell
Ask Me—Carol Giani
Stoned Love—Sweet Brandy
Make My Feet Wanna Dance—Motion
Call Girl—Nanette Workman
Hot Plate 5
Love's Got A Hold On Me—Kelly Marie
Itchy Witchy—Arduini
Mama Told Me—Fantastique
That's the One (Remix)—Slim Williams
Desert Place (Remix)—Twins
Get Off My Cloud (Remix)—D.D. Wopp
Love Love Love—Above & Beyond
Everybody Loves Rock N Roll—Dave Edwards
Super Star (Synthesizer Mix)—Bob McGilpin
Girls Are Back In Town (Remix)—Risque
Super Lady—Katmandu
Dirty Talk—Klein & MBO
Take Your Time—Disco Circus
Windsurfing—Lazer
Stop Au Encore (Remix)—Plastic Bertrand
Moody—ESG
Dance It's My Life—Midnight Powers
Chasing For Love—Derazie
Call All Boys (Remix)—The Flirts
Native Love (Can. Mix)—Divine
Spectacular—Satin & Green
Cold Life/Prymetal—Ministry
Dance With Me (Remix)—Nite Life Unit
I Wanna Dance (Can. Remix)—Kat Mandu
Key West/Walkman—Kasso
For Your Love—Discoteka

European Import 12"
Abracadabra—Steve Miller
Life Without You—Expensive
Disco Kicks (Remix)—Boystown Gang
Do I Do—Stevie Wonder
Living It Up/Revelacion—Cerrone
Man From Colours—Wanessa
Too Late (remix)—Junior

Haven't We Met Somewhere—Telex
Tired Of Being Alone—Patrice Rushen
Drums On Fire—Garuzu
It's Alright—Gino Soccio
Let It Whip (remix)—Dazz Band
Language Problems—Lectric Guitars
Call Me Up—Blue Feather
Foots Are Friendly—Kclusiv
I Need Love—Capricorn
Go Away Little Girl—Easy Going
Music & Dance—Imagination
Simplify—Don Ray
A Long Train Running—Trax
Sooner or Later—Larry Graham
Radio Station—Rockets
You Are A Dancer—Gary Low
Step By Step—Koxo
I'm A Vocoder—Gay Cat Clark
Summing Up—Elastic Mind
Rock Your Baby—Julius Green
I Feel Love Comin' On—Kelly Marie
Time Warp—Coachhouse
I Specialize In Love (Br. Remix)—Sharon Brown
Can I Take My Eyes Of You (Phased Remix)—Boystown Gang
Robot Is Systematic—Lectric Workers
Secret Love (Remix)—Viola Wells
All Night Long—B.B. Band

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READY CASH—At a New York listening party for her Columbia album "Somewhere In The Stars," Rosanne Cash takes time out to listen herself to a point being made by Roy Wunsch, left, vice president of marketing for CBS Records, Nashville. The others are, left to right, Paul Smith, senior vice president and general manager, CORE marketing, CBS Records, New York; Al Teller, senior vice president and general manager of Columbia Records, New York; and Rodney Crowell, Cash's husband and producer.

BOOST STATION RATINGS

Oldies Proliferate On Playlists

• *Continued from page 22*

So oldies are a safe in-between for me He knows they've been hits "

Certain stations, such as Jacksonville, Fla 's WVOJ, air nothing but oldies at key points of their programming day, balancing this with a limited number of currents and recurrents. Program director Rusty Walker of Birmingham's WZZK runs a minimum 50/50 mix of currents and oldies—hut hefts this figure skyward during nights and weekends when the station averages at least a 70/30 mix of gold Walker, who put the new format into effect in January of last year, says the ratings speak for themselves. his station went from a fall 1980 Arbitron of 7 7 (prior to going oldies) to a 17 7 in the most recent fall Arbitron period

"Listeners like gold because oldies are 'oh wow' records—people remember where they were and what they were duing when they heard the song first," says Bill Gamble, p.d. at WSUN in St Petersburg, Fla

Joel Raab at WHK expects the trend toward gold to continue nationally "You'll see more of it as market competition increases, as crossover continues to burn itself out on different radio formats, and as country continues to build up a respectable heritage of hits " Raab refers to what's happening in country radin today as reminiscent of what happened in top 40 radio some years ago, when ratings battles created a demand for alternative formats.

Programmers using a high percentage of oldies insist that research becomes even more critical than with currents. Although some stations rely on consultants and research firms for input, most say they depend on callout research to determine the best oldies for their market, often playing 10 seconds of a song's hook over the phone to judge listener reaction.

"In the last two years, some people have been programming guld because they think it's 'safe,' " asserts WMAQ's Jay Phillips. "Well, that's not the way it works You have to do research, understand your market and know that what works in one place may very possibly be burned out in your own "

KOKE-FM switched in early March from a 65-position playlist in a balanced 50/50 mix to airing only 40 titles in 60% oldies/40% currents mix The reason? "Demographics, pure and simple," replies music director Speedy Perez. "We want the older audience, and our research shows people in this age bracket don't necessarily want to hear new records We've found they're less likely to tune you out if they hear what they're already familiar with."

Joel Raab's research techniques include attending local concerts to judge crowd reaction when the headliner does old material, and talking with area retailers who regularly sell country oldies in their bins to learn what's selling

"If you burn out your oldies, your station is over," Raah says without hesitation "I can use a gut feeling on whether to play a new Merle Haggard record—but who knows by instinct whether people really want to hear 'Rhinestone Cowboy' again?"

Program director Bill Gamble of WSUN in St. Petersburg says his station used to program more gold than it now does He is shying away from oldies as a mainstay staple because he feels the format works "for about two years" as a short-term programming solution. Gamble thinks some AM stations are jumping onto the gold bandwagon as a way of differentiating themselves from FM'ers in their market.

"Frankly, the way country music has changed in the past five years, it's very difficult to program old with new product," he adds. "How do you fit a David Houston record with a Barbara Mandrell record full of horns and strings?"

On the other hand, Dene Hallam of WHN New York, has no problem in this area. "I'm playing things like 'Woman, Woman' by Gary Puckett and the Union Gap now," he comments. "I couldn't have gotten by with it several years ago The lyrics are perfect—'have you got cheating on your mind?' and the horns in the record fit in today's sound easily."

Program directors, aware that each rating point within their individual market, is computed by station owners in dollars and cents, admit they are less willing these days to take any chances. So they don't expect any noticeable shifts away from current programming balances favoring old records. However, they point out that with only 30-plus currents to choose from in rotation, these new singles receive much heavier exposure than oldies do in the same time frame.

And, though few will hazard a guess on the direction "oldie country radio" will take in the near future, WMAQ's Jay Phillips admits there is room for concern.

"I have a sneaking suspicion that right now, country radio is using gold as a way to get guaranteed ratings," he suggests. "But the problem is, the oldies have already had their exposure. And how many times can you keep feeding listeners the same cuts over and over?"

FILM PREMIERES IN AUSTIN

'Whorehouse' Promos Underway

By KIP KIRBY

NASHVILLE — "Best Little Whorehouse In Texas" had its world debut this weekend in Austin as Universal Pictures launched a publicity blitz for the film, which stars Burt Reynolds and singer Dolly Parton.

Also involved in their own promotions are MCA Records, which has the movie's soundtrack album, and RCA, which has rights to the singles.

Some 125 members of the international press corps were flown into Austin Saturday (10) fur four days of festivities connected with the premiere. They were outfitted in hats, jeans and boots supplied by Universal, driven 15 miles outside Austin to Phlugerville, site of the original whorehouse, and treated to a barbecue with the film's stars and a concert by Tanya Tucker, Jerry Reed, Mel Tillis and the Statler Brothers. Also attending the picnic were invited ticket-holders who were to attend the premiere screening the following evening, and a number of ranking Universal executives

Sunday afternoon, Gov Clements of Texas hosted a private reception for Universal, the film's cast, and various state dignitaries At 6 p.m., Universal staged a parade through the streets of Austin with actors Reynolds, Parton, Dom DeLuise, Jim Nabors and Charles Durning, a Texas sheriff's possee and local bands. The parade ended up in front of the Paramount Theatre, an historic movie house which is receiving all proceeds from the premiere henefit as part of its ongoing restoration fund.

Two screenings were held Sunday night, with press, guests, state officials and cast members attending the first showing at 7 p m Universal Pictures filmed the barbecue, parade and premiere for a one-hour television special already presold in 120 markets and slated for syndication this week Following the premiere, the film company hosted a formal sit-down dinner for cast members, dignitaries and press

A second premiere is scheduled for Wednesday (14) in Miami, to benefit the Burt Reynolds Theatre Institute in southern Florida. while Parton's premiere takes place Thursday (22) at the Roy Acuff Theatre in Nashville. This premiere will be sponsored by Universal, MCA, RCA and the NLT Corp , which owns Opryland where the screening and post-party fete are to take place.

Beginning July 5, Universal has been arranging a series of "Best Little Event" promotion to run in 50 key markets across the country, tieing in local radiu, clubs and organizations. According to Don Barrett, national promotion manager for Universal, he is wurking with approximately 60% country stations and 40% pop and AC on individual promotions designed to play up the station and the movie

Universal is supplying 50,000 "party packs" (1,000 per market) to stations participating in promotions The packs contain soundtrack albums, posters and free movie passes

"In markets where stations already have preplanned events, we are tieing with them by supplying additional prizes, trips and giveaways," says Barrett "In markets where no events were existing, we've come in with our own ideas and coordinated these with sponsoring stations "

For example, Barrett points to KYGO's annual rodeo in Denver, at which Universal has its own booth to distrihute free T-shirts, soundtracks and buttons as part of a "Best Little Rodeo" promo. The studio is also flying winners of a costume contest to choose the best madame and best sheriff to see a Sept. 3 Dolly Parton concert in San Francisco

Winners from each of the 50 markets involved in "Best Little . . " events will be flown to Nashville, along with their local DJ, to attend the July 22 screening of the film as guests of Universal Additionally, local stations will be doing their own tradeouts for barbecue dinners, western wear outfits and other promotions, using the Universal campaign as a springboard These are being coordinated by the studio's field staff

Value of Universal's promotional effort is estimated at $750,000

Marketing and promotional efforts for the soundtrack and the movie's first single, "I Will Always Love You," are being devised by MCA and RCA, respectively The single ships mid-month and will be tied in through merchandising with Parton's RCA "Heartbreak Express" LP, which also contains the tune.

MCA has designed a 70-inch hy 40-inch display piece featuring Parton and Reynolds holding up a soundtrack LP with an electric light behind the moon This will be sent to key retail accounts, along with one-sheets of the film art, frontboards, LP covers and posters MCA Distribution is working with local movie exhibitors on additional promotions. The soundtrack contains two Parton compositions, "I Will Always Love You" and "Sneakin' Around," a duet between her and Reynolds The remainder of the album contains Carol Hall's original Broadway score tunes.

Additionally, the Weedeck Radio Network is producing and distributing a one-hour radio special focusing on the movie This special will contain all the music from the film, spliced with interviews by Reynolds, Parton, Dom DeLuise and Jim Nahors. Weedeck anticipates its "Best Little Whorehouse" syndication to run on more than 1,000 radio stations worldwide, based on its previous syndication with "Coal Miner's Daughter" and "Smokey and the Bandit II " The special has been shipped to the American Forces Network, Europe and Canada, as well as domestic radio in the U S.

Hall Of Fame Finalists

NASHVILLE Fifteen finalists are in contention for the three Country Music Hall of Fame inductions to be made on the organization's 16 Annual Awards Show Oct 11

The additions to the 21 year-old Hall of Fame, which now has 35 members, will be selected by an anonymous panel of 200 electors, each of whom has been active in the music business for a minimum of 15 years Their secret ballots will be tallied by Deloitte, Haskins & Sells, a national accounting firm

This year's finalists, and their categories, are:

Performers/Non-Performers Inactive. Rod Brasfield, Flatt & Scruggs, Lefty Frizzell, George Morgan and Ernest "Pop" Stoneman. Non-Performers Active or Inactive Roy Horton, John Lair, Don Law, Wesley Rose, and Cindy Walker. Performers and Non-Performers Active. Jimmy Dickens, Benny "Whitey" Ford, Bradley Kincaid, Marty Robbins and Floyd Tillman

DUTIFUL DUO—MCA artists Brenda Lee, left, and Loretta Lynn autograph t-shirts for the faithful at the recent International Country Music Fan Fair. Both stars appeared regularly in the booths their fan clubs had established on their behalf.

Billboard® Hot Country Singles™

Survey For Week Ending 7/17/82

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This Week	Last Week	Wks. on Chart	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	3	12	TIL YOU'RE GONE—Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rich Hall, ASCAP; MCA 52038 (WEEKS AT #1: 1)
2	2	13	I DON'T THINK SHE'S IN LOVE ANYMORE—Charley Pride (N. Wilson) E. Robbins, Royalhaven, BMI, RCA 13096
3	4	8	TAKE ME DOWN—Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'N Dixie, BMI, RCA 13210
4	5	10	ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver)—Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI, Epic 14-2894
5	7	7	HONKY TONKIN'—Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram Bightsong, BMI, Elektra/Curb 47462
6	9	8	I DON'T CARE—Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI, Epic 14-02931
7	11	8	BORN TO RUN—Emmylou Harris (B. Ahern) P. Kennerley; Irving, BMI/Rondor (London) PRS, Warner Bros. 7-29993
8	10	8	HEARTBREAK EXPRESS—Dolly Parton (D. Parton, G. Perry) D. Parton, Velvet Apple, BMI, RCA 13234
9	1	11	DON'T WORRY ABOUT ME BABY—Janie Fricke (J. E. Norman) B. Channel, K. Rane, D. Allen, Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859
10	6	14	WOULD YOU CATCH A FALLING STAR—John Anderson (F. Jones, J. Anderson) B. Braddock, Tree, BMI, Warner Bros. 50043
11	18	8	AIN'T NO MONEY—Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937
12	15	9	OH, GIRL—Con Hunley (S. Dorff) E. Record; Unichappell, BMI, Warner Bros. 50058
13	16	11	I JUST CUT MYSELF—Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884
14	19	8	I'M GONNA HIRE A WINO TO DECORATE OUR HOME—David Frizzell (S. Garrett, S. Dorff) D. Blackwell, Peso/Wallet, BMI, Viva 50063 (Warner Bros.)
15	23	7	NOBODY—Sylvia (T. Collins) K. Fleming, D. Morgan, Tom Collins, BMI, RCA 13223
16	24	7	I'M NOT THAT LONELY YET—Reba McEntire (J. Kennedy) B. Rice, M.S. Rice, Swallowfork, ASCAP; Mercury 76157 (Polygram)
17	21	9	SOME MEMORIES JUST WON'T DIE—Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854
18	25	5	FOOL HEARTED MEMORY—George Strait (B. Mevis) B. Hill, B. Mevis; Make Believus/Welbeck, ASCAP; MCA 52066
19	20	6	SHE USED TO SING ON SUNDAY—Larry Gatlin and the Gatlin Bros. Band (L. Gatlin, S. Gatlin, R. Gatlin) L. Gatlin; Larry Gatlin, BMI, Columbia 18-02910
20	27	4	WOMEN DO KNOW HOW TO CARRY ON—Waylon Jennings (C. Moman) W. Jennings, B. Emmons, Waylon Jennings/Vogue/Baby Chick/Welk, BMI; RCA 13257
21	8	12	ANY DAY NOW—Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hilliard; Intersong, ASCAP; RCA 13216
22	13	12	SLOW DOWN—Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847
23	28	6	HEAVENLY BODIES—Earl Thomas Conley (N. Larkin, E. T. Conley) E. Litton, G. Rosenbaum; Blue Moon/Meriark/April, ASCAP; RCA 13246
24	36	2	LOVE WILL TURN YOU AROUND—Kenny Rogers (K. Rogers, D. Malloy) K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/Deb-Dave/Briarpatch, ASCAP/BMI; Liberty 1471
25	22	7	SO FINE—The Oak Ridge Boys (R. Chancey) J. Otis; Eldorado, BMI; MCA 52065
26	29	7	OLD FRIENDS—Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller, Airbound, BMI, Columbia 18-02681
27	14	10	WHEN YOU FALL IN LOVE—Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City/Full Moon/Asylum 47444
28	33	5	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966
29	34	4	DANCING YOUR MEMORY AWAY—Charly McClain (Chucko) E. Burton, T. Grant; Bermwood, BMI; Epic 14-02975
30	32	6	I STILL LOVE YOU (AFTER ALL THESE YEARS)—Tompall and The Glaser Brothers (J. Bowen) M. Newbury; Milene, ASCAP; Elektra 47461
31	35	5	SHE'S PLAYING HARD TO FORGET—Eddy Raven (J. Bowen) R. Stangall, E. Kahanek, April, ASCAP/Blackwood, BMI; Elektra 47469
32	39	5	WHAT'S FOREVER FOR—Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466
33	41	4	YOU TURN ME ON, I'M A RADIO—Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI, Warner Bros. 7-29972
34	17	12	I THINK ABOUT YOUR LOVIN—The Osmonds (R. Hall) D. Trask, Blackwood/Magic Castle, BMI, Elektra/Curb 47438
35	12	14	LISTEN TO THE RADIO—Don Williams (D. Williams, G. Fundis) F. Knipe, Southwest, BMI; MCA 52037
36	40	7	CHEATER'S PRAYER—The Rondalls (R. Dea, Rondalls) L. Anderson, Old Friends, BMI, Mercury 76155 (Polygram)
37	49	3	WHATEVER—The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid, American Cowboy, Mercury 76162 (Polygram)
38	52	3	BIG OLE BREW—Mel McDaniel (Larry Rogers) B. Smith, Blendingwell/Bad Ju-Ju, ASCAP, Capitol 5138
39	42	6	TALK TO ME LONELINESS—Cindy Hurt (J. D. Barnhill) J. Gailey, Lorne, ASCAP, Churchill 94004 (MCA)
40	44	7	THE HIGH COST OF LOVING—Charlie Ross (W. Aldridge, J. Brasfield, E. Phillips) W. Aldridge, T. Brasfield, Rich Hall, ASCAP; Townhouse 1057
41	56	3	THIS DREAM'S ON ME—Gene Watson (R. Reeder, G. Watson) F. Koller, Coal Miners, BMI, MCA 52074
42	43	8	JUST HOOKED ON COUNTRY PART I & II—Albert Coleman's Atlanta Pops (A. Coleman) Medley, Not listed, Epic 14-02938
43	31	8	IF YOU AIN'T GOT NOTHING (You Ain't Got Nothing To Lose)—Bobby Bare (R. Reynolds) B. Lane, D. Wilson, Tree, BMI/Cross Keys, ASCAP; Columbia 18-02895
44	26	13	LOVE'S FOUND YOU AND ME—Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI, MCA 52036
45	57	3	NOTHING BEHIND YOU, NOTHING IN SIGHT—John Conlee (Bud Logan) H. Howard, B. Peterson, Tree, BMI, MCA 52070
46	30	13	SLOW HAND—Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis, Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 77443
47	54	5	BLUE RENDEZVOUS—Lloyd David Foster (R. Montgomery) W. Newton, T. Dubois, House Of Gold, BMI; MCA 52061
48	37	8	RODEO CLOWN—Mac Davis (R. Hall) M. Davis; Songpainter, BMI, Casablanca 2350 (Polygram)
49	66	2	SHE GOT THE GOLDMINE (I Got The Shaft)—Jerry Reed (R. Hall) T. Dubois, House Of Gold, BMI, RCA 13268
50	53	4	I'M TAKING' A HEART BREAK—Terry Gregory (M. Sherrill) M. Sherrill, L. Kimball, J. Whitmore, Easy Listening, ASCAP/Algee, BMI/Al Gallico, Handshake 02959
51	80	2	DREAMS DIE HARD—Gary Morris (M. Morgan, P. Worley) C. Rains, Jemming/Chick Rains, BMI, Warner Bros. 7-29967
52	38	9	TONIGHT I'M FEELING YOU ALL OVER AGAIN—Jack Grayson (R. Vaughn, J. Grayson) J. Sun, J. Grayson, Lloyd of Nashville/Hinsdale Music/Plum Creek, BMI, Joe-Wes 81000 (MCA)
53	60	4	DON'T WE BELONG IN LOVE—Stephanie Winslow (B. Ruff) T. Shapiro, M. Garvin, Blackwood/Olyric, BMI, Primero/Curb 1007 (PAID)
54	55	6	FIRST TIME AROUND—Ronnie Rogers (T. West) R. Rogers, New Keys, BMI, Lifesong 45116
55	45	9	LOVE'S BEEN A LITTLE BIT HARD ON ME—Juice Newton (R. Landis, O. Young) G. Burr; Bobby Goldsboro/House of Gold, ASCAP/BMI; Capitol 5120
56	59	7	NORTHWIND—Jim and Jesse and Charlie Louvin (J. Capps, J. Louvin, J. Louvin, C. Louvin) D. Pfrimmer, C. Quillen, Jack and Bill, ASCAP; Soundwaves 4671 (NSD)
57	58	5	FRAULEIN—Leo Sun (R. Fisher) L. Williams; Unart, BMI, Elektra 47467
58	61	6	PEPSI MAN—Bobby Mackey (A. Donartino, S. Vining) B. Addison, Chatter Box/Sagegrass, ASCAP/BMI, Moon Shine 3007
59	46	17	RING ON HER FINGER, TIME ON HER HANDS—Lee Greenwood (J. Crutchfield) D. Goodman, M.A. Kennedy, P. Rose, Tree/Love Wheel, BMI, MCA 52026
60	62	5	WALKIN' AFTER MIDNIGHT—Calamity Jane (R. Sherrill) A. Block, D. Hecht, 4 Star Sales, BMI, Columbia 18-02958
61	71	4	STUMBLIN' IN—Chantilly (L. Morton, S. Bledsoe) M. Chapman, N. Chinn, Chinnichap, BMI, Jeroco 51282
62	73	2	IT'S HARD TO BE THE DREAMER—Donna Fargo (J. Bradley) J. Chambers, L. Jenkins, C. Twitty; Galleon, ASCAP/Algee, BMI, RCA 13624
63	72	3	NOTHING BUT THE RADIO ON—Younger Brothers (R. Chancey) J. Reed, J. Slate, House Of Gold, BMI, MCA 52076
64	69	3	TAKE THE MEM'RY WHEN YOU GO—Lacy Ward (M. Post, S. Geyer) C. Burkhardt; Colgems/EMI, ASCAP, Asylum 47468
65	50	15	I DON'T KNOW WHERE TO START—Eddie Rabbitt (R. Malloy) T. Schuyler; Briarpatch, Debdave, BMI; Elektra 47435
66	48	17	JUST GIVE ME WHAT YOU THINK IS FAIR—Leon Everette (R. Dean, L. Everette) B. Gentle, V.L. Haywood, J. Twill; Window/BMI, RCA 13079
67	77	3	I'LL BE LOVING YOU—Big Al Downing (L. Quinn, J. Bongiovi) B. A. Downing, L. Quinn, Metaphone, BMI, Team 1001
68	83	2	YOUR BEDROOM EYES—Vern Gosdin (R. Fisher) R. Landers; Rub-Pub, ASCAP, BMI 1307 (NSD)
69	74	4	SUNDAY GO TO CHEATIN' CLOTHES—Darlene Austin (B. Strange) D. Hoover, I.S.P.C., ASCAP, Myrtle 1002 (NSD)
70	87	2	I'LL BE YOUR MAN AROUND THE HOUSE—Kieran Kane (J. Bowen) K. Kane, Cross Keys, ASCAP, Elektra 47470
71	81	2	COWBOY IN A THREE PIECE BUSINESS SUIT—Rex Allen Jr. (S. Garrett) D. Blackwell, Peso/Wallet, BMI, Warner Bros. 7-29968
72	51	17	FOR ALL THE WRONG REASONS—The Bellamy Brothers (Bellamys, J. Bowen) D. Bellamy, Bellamy/Famous, ASCAP, Elektra/Curb 47431
73	78	2	SHE IS THE WOMAN—Super Grit Cowboy Band (C. Mattocks) C. Wright; Hondowamp, BMI, Hondowamp 8005
74	47	12	ASHES TO ASHES—Terri Gibbs (E. Penny) E. Penny, J. McBee, Chiplin, ASCAP, MCA 52040
75	NEW ENTRY		GET INTO REGGAE COWBOY—Bellamy Brothers (Bellamy Bros., J. Bowen) D. Bellamy, Bellamy Brothers/Famous, ASCAP, Elektra/Curb 7-69999
76	65	7	I FALL TO PIECES—Patsy Cline/Jim Reeves (O. Bradley) H. Cochran, H. Howard, Tree, BMI, MCA 52052
77	85	2	EVERLOVIN' WOMAN—Marlow Tackett (R. Shedd) D. Linde, D. Devaney, Combine, BMI/Music City, ASCAP; RCA 13255
78	NEW ENTRY		LOVE BUSTED—Billy 'Crash' Craddock (R. Killen) A. Rhody, B. Lane, Tree, BMI, Capitol 5139
79	63	8	THE ONE THAT GOT AWAY—Mel Tillis (B. Strange) S. Robins, Sawgrass, BMI, Elektra 47453
80	82	2	HONKY TONK HEAVEN/MORNING, NOON AND NIGHT—Orion (R. Smith) L. Henley, B. Burnette/J. Ward, House Of Gold/Dorsey, BMI/Fort Knox/Jupace, BMI, Sun 1175
81	NEW ENTRY		BACK IN DEBBIE'S ARMS—Tom Carlile (G. Kennedy) T. Carlile, Opa-locka, ASCAP, Door Knob 82 180
82	NEW ENTRY		ROLL OVER BEETHOVEN—Narvel Felts (J. Morris) C. Berry; ARC, BMI, Lobo XI
83	NEW ENTRY		I JUST CAME HERE TO DANCE—David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Welk), BMI, Warner/Viva 7-29980
84	NEW ENTRY		LOVE NEVER DIES—Gary Wolf (J. Chambers) J. Chambers, L. Jenkins, Galleon, BMI, Columbia 18-02986
85	NEW ENTRY		RAGIN' CAJUN—The Charlie Daniels Band (J. Boylan) C. Daniels, T. Crain, T. DiGregorio, C. Hayward, F. Edwards, J. Marshall, Hat Band, BMI, Epic 14-02995
86	90	2	WE MADE MEMORIES—Boxcar Willie & Penny DeHaven (J. Martin) J. Hudson, R. Seratt, Column II/Sage Hen, BMI, Mainstreet 952 (Capitol)
87	NEW ENTRY		BRINGING OUT THE FOOL IN ME—Gary Goodnight (H. Shedd) T. Seals, E. Setser; Warner Bros./Two Sons, ASCAP/Warner Tamerlane, BMI, Soundwaves 4675
88	NEW ENTRY		MORE NIGHTS—Lois Brady (M. Lloyd) B. Morrison, P. Broadlove, Seven Nights, ASCAP, Liberty 1470
89	NEW ENTRY		COUNTRY FIDDLES—Solid Gold Band (J. Green, J. Rowland) R. Russell, Keith Lee/Trail of Tears, BMI, NSD 130
90	NEW ENTRY		I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART—Joe Stampley (R. Baker) J. Dickens, J. Carry, Baray/Mullet, BMI, Epic 03016
91	70	5	KEEPING ME WARM FOR YOU—Brenda Lee (R. Chancey) K. Gault, J. Christopher, Great Foreign/Skin Deep, ASCAP, BMI, MCA 52060
92	64	20	ALWAYS ON MY MIND—Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James, Screen Gems-EMI/Rose Bridge, BMI, Columbia 18-02741
93	76	4	WE'VE GOT TO START MEETING LIKE THIS—John Wesley Ryles (R. Oats, J. W. Ryles) T. Skinner, K. Bell, J. L. Wallace; Hall/Clement, BMI, Primero 1004 (PAID)
94	67	7	OUR WEDDING BAND/JUST MARRIED—Louise Mandrell & R. C. Bannon (T. Collins) C. Quillen, D. Pfrimmer, Jack and Bill, ASCAP/Hall-Clement, BMI, RCA 13095
95	75	9	DREAMIN'—John Schneider (T. Scotti, J. D'Andrea) B. Devorzon, T. Ellis, Warner-Tamerlane, BMI, Scotti Bros. 502889 (CBS)
96	68	15	EVERYTIME YOU CROSS MY MIND (You Break My Heart)—Razzy Bailey (B. Montgomery) J. Slate, B. Morrison, L. Keith, House of Gold, BMI RCA-13084
97	84	18	TEARS OF THE LONELY—Mickey Gilley (J. E. Norman) W. Holyfield, Welk/Bibo, ASCAP, Epic 14-02774
98	86	17	ANOTHER CHANCE—Tammy Wynette (G. Richey) B. Drawdy, J. Taylor, D. Knutson, First Lady/Sylvia's Mother, BMI, Epic 14-02770
99	79	16	FINALLY—T.G. Sheppard (B. Killen) G. Chapman, Meadowgreen, ASCAP, Warner/Curb 50041
100	88	5	AFTER THE GLITTER FADES—Stevie Nicks (J. Iovine) S. Nicks, Welsh Witch, BMI, Modern 7045 (Atco)

☆ Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

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Conniff LP Features Country Acts

NASHVILLE—Award-winning arranger/musician Ray Conniff has teamed up with a number of country performers for his latest LP, "The Nashville Connection."

Included on the Columbia release are Conniff and his singers, and artists Johnny Rodriguez, Lacy J Dalton, George Jones, Charlie Rich, Charly McClain, Larry Gatlin, Marty Robbins, Tammy Wynette, Zella Lehr and Johnny Paycheck. Also included is a track with Barbara Mandrell from her CBS days entitled "A Very Special Love Song."

The first single is "The Most Beautiful Girl In The World" with Conniff and Johnny Rodriguez, who sings the lyrics in Spanish. The label hopes to interest country and Hispanic stations in the record for dual airplay. Also due to ship is a second single with Charlie Rich, entitled "As Time Goes By." The album itself will be released at the end of this month.

The album was recorded in Nashville and Los Angeles, with Billy Sherrill handling production.

Top Billing Moves

NASHVILLE—Top Billing International has moved its offices. The agency's new address is 1003 18th Ave South, Nashville, Tenn. 37203; (615) 327-1133.

Talent Buyer's Seminar Plans Panels, Roundtable

NASHVILLE—The Country Music Assn Talent Buyer's Seminar at the Hyatt Regency Oct. 8-12 is scheduled to include six 90-minute panel discussions plus a mini-seminar and a roundtable rap session, as well as two three-hour country concerts showcasing new and established talent.

The CMA has just mailed registration forms, setting Sept. 3 as deadline for advance registration at $100, $150 afterwards.

Following registration Oct 9, Wayne McCary of Eastern States Exposition will moderate the first panel discussion, "If We Make It Through December," addressing the changing economic climate for fairs, auditoriums and expositions. That afternoon, before the first showcase at the Tenn. Performing Arts Center, Jim Halsey of the Tulsa-based Halsey Agency will lead a panel discussion on the manager's role in artist development, a session titled, "I Never Promised You A Rose Garden."

Oct. 10 opens with a mini seminar, "Someday Soon," on the burgeoning cable and video industries, conducted by Bud Wendell, chairman of the board for WSM Inc, and Bob Cole of WPXX in Alexandria, Va. A popular artists' panel, "When You're Hot, You're Hot," will be moderated by Capitol/EMI America country division chief Lynn Shults; TPAC showcase follows.

Discussion of organizing concerts starts off Oct 11, with the "Help Me Make It Through The Night" panel moderated by Sonny Anderson of Walt Disney World. That afternoon, Stan Moress of Scotti Brothers Artist Management will lead a discussion of the duties and responsibilities of artists' road managers, titled "King Of The Road."

On Oct. 12, concert promotion will get attention in the "You Can't Be A Beacon (If Your Light Don't Shine)" meeting. Panel talk will be led by Joe Sullivan, founder of Nashville-based Sound Seventy Productions.

The special round table discussion, "What A Difference You've Made In My Life," with 10 registrants per table, is scheduled after lunch that day. The rap sessions are designed to give registrants the opportunity to share ideas and suggestions with leaders in the country music industry.

Additional highlights include a western theme dinner and dance on the evening of Oct. 9. The Grand Ole Opry spectacular and supper wraps up the schedule on the evening of Oct. 12. All the Opry's 62 regulars will be invited to participate in this annual birthday event.

Registration fees are payable by check to the CMA Talent Buyers Seminar and should be mailed to the CMA in Nashville.

CONLEE CHAT—MCA artist John Conlee, left, talks with DJ Chuck Morgan during a segment of the WSM/AP nightly satellite show, "Music Country Network."

Massey, Owen Bow New Agency

NASHVILLE—Johnnie Massey, longtime veteran in the booking business, has launched her own booking agency, Stars Inc., in partnership with Yvette Owen, wife of performer Jim Owen.

Massey, formerly an executive with the Buddy Lee Agency, most recently was vice president of One Nite's Inc.

Massey and Owen already have signed several exclusive clients to Stars Inc., including Orion, Jim Owen, 1981 International Battle of the Bands winner Norris Treat, Plantation Records' Rita Remington, and Ann Morton of Prairie Dust Records. Other acts which the firm will handle through special agreement include Buck Trent, David Rogers of Kari Records, O.B McClinton and Gary Gentry.

Stars Inc. is located at 1211 Division St. in Nashville; (615) 255-2888.

Burritos Relocate

NASHVILLE — The Burrito Brothers and Martyn Smith Management have relocated their California offices to 822 19th Avenue South, Nashville, Tenn. 37203; (615) 327-4337.

TO JANIE FRICKE

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28 Decatur, IL
30 Janesville, WS
31 Hunter, NY

August 1 Cookeville, TN
2 Lehigh, FL
3 Lehigh, FL
4 Lehigh, FL
5 Lehigh, FL
6 Philadelphia, MS
7 Farmington, MO
8 Washington, MO
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New On The Charts

GARY WOLF & WOLF BAND
"Love Never Dies"–★

Gary Wolf and his Wolf Band have been together since 1970, when he got the members together to play small clubs in the Midwest. Wolf had just decided to embark on a career in music, after leaving Murray State University in Murray, Ky., where he'd attended on a football scholarship he obtained after being named to the All-Ohio football team in 1966.

Wolf became a songwriter for Horsecreek Music in Nashville in 1976, and in 1980 he released two singles on Cincinnati's Fraternity Records. "How Many Ladies" gained him some airplay both regionally and nationally.

In 1981, Wolf teamed with Nashville songwriter Joe Chambers, and through him was given the opportunity to record a session for producer Billy Sherrill. In mid-February of this year, he signed to Columbia/Sherrill.

Acts Set For WORST Show

NASHVILLE–The Country Promoters Assn will stage a WORST (world's oldest rock stars) show at the Music City Playhouse Club Saturday (24).

Among the acts scheduled to perform are the Casinos, the New Beats, Buzz Cason (alias Gary Miles) and Door Knob Records president Gene Kennedy. A 1950s-style dance will be held and the audience is invited to dress in appropriate apparel.

Tickets are $5, available from promoters in Nashville, and all proceeds will benefit the CPA

DAVID HAILEY says,
"Jackson, MS is
"JUST HOOKED ON COUNTRY"
it goes from 12
to 8 this week on
WJQS"

The Lowery Group
ATLANTA, GEORGIA

Chart Fax

Collins Mix Is Topper Tonic For Mandrell

By ROBYN WELLS

Tv exposure might have an adverse effect on some artists' careers, but it's apparently not hurting **Barbara Mandrell**. "'Til You're Gone" jumps over **Charley Pride's** "I Don't Think She's In Love Anymore" to become Mandrell's fifth country topper, and her first this year

Mandrell first hit the country summit in 1978 with "Sleeping Single In A Double Bed" Her followup chart-toppers were "(If Loving You Is Wrong) I Don't Want To Be Right," "Years" and last year's smash, "I Was Country When Country Wasn't Cool."

"'Til You're Gone" was penned by Muscle Shoals writers **Walt Aldridge** and **Tom Brasfield**, who also collaborated on **Ronnie Milsap's** 1981 pop/country hit, "(There's) No Getting Over Me"

And "'Til Your Gone" is also the third No. 1 single this year for producer **Tom Collins**, who scored earlier with Milsap's "I Wouldn't Have Missed It For The World" and "Any Day Now." Collins is also currently represented at superstarred 15 with **Sylvia's** "Nobody."

Con Hunley, who until recently was paired with Collins, is enjoying one of his highest-charting singles with his remake of the Chi-Lites' No. 1 pop song, "Oh Girl" Hunley's version, produced by Steve Dorff, is currently at starred 12 His highest charting single to date is "What's New With You," which hit 11 in early 1981

* * *

Classical Connection: **Narvel Felts** enters this week at starred 82 with "Roll Over Beethoven." **Jerry Lee Lewis** and **Linda Gail** peaked at 71 on the country chart with the tune in 1970. The song's composer, **Chuck Berry**, hit 29 on the pop chart in 1956. Subsequent pop covers include the **Velaires**, 51 in '61, **the Beatles**, 68 in '64, and **ELO**, 42 in '73 Meanwhile, **Albert Coleman** and the Atlanta Pops Orchestra appear to have stalled at 42 with "Hooked On Country."

* * *

The Way We Were: We got a letter from **Steve Thompson** of La Crescenta, Calif. pointing out the flurry of "memory" songs on the chart. Currently climbing are **Marty Robbins**, starred 17 with "Sone Memories Just Won't Die"; **George Strait**, superstarred 18, "Fool Hearted Memory; **Charly McClain**, starred 29, "Dancing Your Memory Away"; and **Jacky Ward**, starred 64, "Take The Mem'ry When You Go" Also currently on the chart is **Boxcar Willie's** "We Made Memories" at 86.

Recent memory songs include **Merle Haggard's** 1981 chart-topper, "My Favorite Memory." And peaking at seven in the past year have been **John Anderson's** "I Just Came Home To Count The Memories" and **Steve Wariner's** "Your Memory." Among the other notable memory tunes of late is **George Jones**' "If Drinkin' Don't Kill Me (Her Memory Will)."

* * *

From The Now We've Heard Everything Dept Country music has certainly stretched its boundaries during the past few years, but the **Bellamy Brothers** have taken it one step farther. This week the duo bow at superstarred 75 with "Get Into Reggae Cowboy"

ORIGINAL OPRY ARTIST

Deford Bailey Dead At 82

NASHVILLE–There were many obstacles in Deford Bailey's life But when he died here July 2 at the age of 82, he left behind a trail of accomplishments testifying to his talent.

Bailey was the first musician to perform after Judge George Hay renamed the WSM Saturday Night Barn Dance "the Grand Ole Opry." He was one of the first musicians Victor cut when the label came down to Nashville from New York to get into country recording Bailey was also the first black to become a regular member of the Opry, a position he held until 1941 when Hay dismissed him in a personality conflict.

Bailey was born in 1899 in Smith County, Tenn. At the age of 3, he was stricken with infantile paralysis which stunted his growth (he was under five feet tall and weighed less than 100 pounds throughout his life) and left him with a deformed chest cavity

But it didn't stunt his love of music; in fact, Bailey learned to play the harmonica while bedridden with his illness.

Eventually, Bailey joined the cast of the weekly "WSM Saturday Night Barn Dance" radio show, which first went on the air in 1925. Two years later, in December, 1927, announcer Hay took the microphone after the lead-in segment from a classical orchestra in New York, which performed a song conceived around train sounds. As the Nashville program came on, Hay said, "You've just heard some grand opera, now I want you to hear some Grand Ole Opry," and Bailey began wailing his "Pan American Blues," with the harmonica imitating a locomotive whistle.

Bailey appeared on one of the final Opry shows to be held in the Ryman Auditorium in 1974, just before the program moved to its new home at Opryland Bailey played in the new Opry House on his 75th birthday in December, 1974 His last stage appearance on the show was April 3 of this year for the Opry's Homecoming Show.

Bailey is survived by two daughters, a son, 15 grandchildren and 13 great-grandchildren.

Billboard®

Hot Country LPs™

Survey For Week Ending 7/17/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	2	17	ALWAYS ON MY MIND (WEEKS AT #1: 5) Willie Nelson Columbia FC 37951
2	1	18	MOUNTKIN MUSIC Alabama RCA AHL1 4229
3	3	37	WKITIN' FOR THE SUN TO SHINE Ricky Skaggs Epic FE 37193
4	4	13	HIGH NOTES Hank Williams, Jr Elektra/Curb E1 60100 (Elektra)
★	10	36	BIG CITY Merle Haggard Epic FE 37593
6	7	12	LISTEN TO THE RADIO Don Williams MC 5306
7	8	7	QUIET LIES Juice Newton Capitol ST 12210
8	5	19	BLACK ON BLACK Waylon Jennings RCA AHL1 4247
9	9	8	IN BLACK & WHITE Barbara Mandrell MCA 5295
10	6	13	HEART BREAK EXPRESS Dolly Parton RCA AHL 1 4289
11	11	23	SOUTHERN COMFORT Conway Twitty Elektra E1 60005
12	14	11	INSIDE AND OUT Lee Greenwood MCA 5305
★	21	3	SOMEWHERE IN THE STARS Rosanne Cash Columbia FC 37570
14	12	21	BOBBIE SUE Oak Ridge Boys MCA 5294
15	16	12	WHEN WE WERE BOYS The Bellamy Brothers Elektra/Curb E1 60099
★	19	4	INSIDE Ronnie Milsap RCA AHL1 4311
17	15	70	FEELS SO RIGHT ▲ Alabama RCA AHL1 3930
18	17	43	GREATEST HITS Willie Nelson Columbia KC2 37542
19	18	46	THE PRESSURE IS ON ● Hank Williams Jr Elektra/Curb 5E 535
20	13	14	CHARLEY SINGS EVERYBODY'S CHOICE Pride RCA AHL1 4287
21	22	11	BUSTED John Conlee MCA 5310
22	20	16	WINDOWS The Charlie Daniels Band, Epic FE 37694
23	24	8	NUMBER ONES Conway Twitty MCA 5318
★	29	5	JUST SYLVIA Sylvia RCA AHL 1 4263
25	25	24	FINKLLY T.G. Sheppard Warner/Curb BSK 3600
26	27	110	MY HOME'S IN ALABAMA ● Alabama RCA AHL1 3644
27	23	8	BROTHERLY LOVE Gary Stewart And Dean Dillon RCA AHL 1 4310
★	34	5	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy Columbia FC 38009
29	30	13	AIN'T GOT NOTHIN' TO LOSE Bobby Bare Columbia FC 37719
30	31	91	GREATEST HITS ▲ Kenny Rogers Liberty LOO 1072
★	38	5	SOFT TOUCH Tammy Wynette Epic 37980
32	33	47	STEP BY STEP ● Eddie Rabbitt Elektra 5E 532
33	32	23	THE OKVIO FRIZZELL AND SHELLY WEST KLBUM Warner/Viva BSK 3643
★	47	4	LOVE TO BURN Ronnie McDowell Epic FE 38017
35	36	7	SOME DKYS IT RAINS KLL NIGHT LONG Terri Gibbs MCA 5315
36	28	17	SEASONS OF THE HEART John Denver RCA AHL1 4256
37	37	39	BET YOUR HEART ON ME Johnny Lee Full Moon Asylum 5E 541
38	39	42	STRAIT COUNTRY George Strait MCA 5248
39	41	15	LAST TRAIN TO HEAVEN Boxcar Willie Main Street ST 73001 (Capitol)
40	35	58	FKNCY FREE ▲ The Oak Ridge Boys MCA 5209
41	42	31	CIMKRRON Emmylou Harris Warner Bros BSK 3603
42	43	10	KMAZING GRACE Cristy Lane Liberty 51117
43	45	5	PISTOL PACKIN' MAMK Hoyt Axton Jeremiah JH 5003
44	44	33	STILL THE SAME OLE ME George Jones Epic FE 37106
★	NEW ENTRY		STRAIT FROM THE HEART George Strait MCA 5320
46	48	89	GREATEST HITS ▲ The Oak Ridge Boys MCA 5150
47	50	94	I AM WHAT I AM ● George Jones Epic JE 36586
★	56	69	SEVEN YEAR KCHE Rosanne Cash Columbia JC 36965
49	40	69	JUICE ▲ Juice Newton, Capitol ST 12136
50	51	9	THE MAN WITH THE GOLDEN THUMB Jerry Reed RCA AHL1 4315
51	52	168	GREATEST HITS ▲ Waylon Jennings RCA AAL1 3378
52	53	53	YEARS AGO The Statler Brothers Mercury SRM 16002
53	54	94	GREATEST HITS ▲ Anne Murray Capitol SOO 12110
54	26	15	THE DUKES OF HAZZARD Various Artists, Scotti Bros FZ 37712 (CBS)
★	58	92	GREATEST HITS ▲ Ronnie Milsap RCA AAL1 3772
56	57	14	WHEN A MAN LOVES A WOMAN Jack Grayson Koala 15751
★	60	37	DESPERATE DREAMS Eddy Raven Elektra 5E 545
★	NEW ENTRY		SUGAR FREE Dave Rowland Elektra E1 60011
59	61	48	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
60	NEW ENTRY		THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS Roy Clark Churchill CR 9421
61	63	219	STKRDUST ▲ Willie Nelson Columbia JC 35305
★	65	2	FKMILY KND FRIENDS Ricky Skaggs Rounder 0151
63	66	76	ROWDY Hank Williams Jr Elektra/Curb 6E 330
64	49	54	SHARE YOUR LOVE ▲ Kenny Rogers Liberty LOO 1108
★	NEW ENTRY		BACK IN THE COUNTRY Roy Acuff Elektra E1 60012
66	46	6	I'M GOIN' HURTIN' Joe Stampley Epic FE 37927
67	67	37	GREATEST HITS Charley Pride RCA AHL1 4151
68	71	140	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
69	70	140	WHISKEY BENT KND HELL BOUND ● Hank Williams Jr Elektra/Curb 6E 237
70	69	60	CARRYIN' ON THE FKMILY NAMES David Frizzell & Shelly West Warner Bros. BSK 3555
71	68	22	FEELIN' RIGHT Razzy Bailey RCA AHL1 4228
72	55	13	THE SURVIVORS Johnny Cash Jerry Lee Lewis and Carl Perkins Columbia FC 37961
73	59	9	TAKE ME TO THE COUNTRY Mel McDaniel Capitol 12208
74	62	38	LOVIN HER WAS EASIER Tompall and the Glaser Brothers Elektra 5E 542
75	64	12	ITS K LONG WKY TO DAYTONA Mel Tillis Elektra E1 60016

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot) ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle)

One of the most intriguing sights of this year's Fan Fair was watching volunteers from the Nashville Songwriters Assn and AGAC trying patiently to convince fans that it would be commendable for them to be paying a small royalty on the sale of blank tape. Most fans, not understanding the complicated orcuit of royalties and payment rights, naturally tended to view the proposed levy as yet another drain on their wallets.

However, nearly 12,000 free postcards (with information on writing to senators and congressmen in support of the Mathias and Ed wards legislation before Congress) were distributed by the booth during Fan Fair. More than 7,500 signed cards were collected from people who dropped by (some to show their support of the legislation, others because they spied a favorite artist in the booth and crowed over for autographs). **Jerne Fricke**, the **Wright Brothers, Alabama, Eddie Rosenner** and **Nat Stuckey** were among the performers who donated time for the cause, posing for pictures, signing autographs and always urging people to support home taping legislation by sending in the postcards to Washington, D.C.

Eddie Rabbitt has delayed the release of his ninth Elektra album for another month because of touring commitments. The album is now projected for September. Rabbitt began the second of four one week stints at the MGM Grand Hotel July 1, and will return for engagements there in September and October. And another **Eddy** from the same label—**Eddy Raven**—is readying his second E/A album with the working title, "Raven On The Wing." According to the performer, this LP will be "a little more hunky and blues-oriented than the last LP—there's more guts to it." While you're digesting that, here's Raven's description of the album's title song: "It's a voodoo song about a guy who confronts the devil in a card game and attempts to beat him with a stacked deck of aces and eights." (Sort of a "The Devil Went Down To Vegas"???) The song, notes Eddy, is a reflection of his Cajun upbringing in Louisiana.

Recently, this column has been receiving a stream of press releases about Leon Everette, who seems to have steady bouts with a bus that constantly leaves him stranded, storms and tornadoes which threaten his safety, and even personal injury (reported here previously) from leaps about the stage. The latest release to come across our desk concerning hapless Leon involves a recent date he and his band played in Casper, Wyoming. The newly constructed hall where they were to perform was hit by a massive thunderstorm and the power failed. When electricity resumed a half hour later, the concert began—only to have a bolt of lightning strike the building and give several of Everette's musicians nasty shocks. The show was cancelled, much to the dismay of Casper fans, who are always glad to see a name like Leon Everette out their way, but a rebooking no doubt is on the agenda.

Reader Rich Richmond of Staten Island wrote in to offer a suggestion to a recent column item stating that **Larry Gatlin** mysteriously turned up on crutches during the middle of **Johnny Cash's** CBS Show set during Fan Fair without telling why he was hobbling around on wood. Well Rich (whose ears are apparently sharper than those of our official **Scene Spy** also in the audience for the show) sets us straight: he recalls that Larry told Cash he had been involved in a water skiing accident. Thanks, Rich—after telling us you've attended nine consecutive Fan Fairs and nine DJ Conventions as well, we aren't about to argue!

If Figured there's a song out now called **"Kennesaw Get Your Guns,"** put out by a Kennesaw, Ga resident named Jimmy Moore on (what else?) Kennesaw Record Co. Anyone familiar with the much publicized decision of Kennesaw to make possession of firearms mandatory within city limits can probably guess the lyric content of the record.

Conway Twitty is working on a two hour tv special tentatively titled "Conway Twitty: Delta King" for airing nationally later this year. Jim Owens Entertainment in Nashville is producing the project and doing a lot of on site filming in Twitty's native Mississippi.

John Anderson was the last artist to record a master session in Columbia Recording Studio B before management shut down the famed facility permanently. Anderson's final song done in the room was, fittingly enough, "Long Black Veil," a **Lefty Frizzell** favorite. Leader of the last Studio B master session was Harold Bradley—who played on the very first session ever done in the facility back in the 1950s.

Big Al Downing through Nashville not long ago to tape "Hee Haw" and talk about his new Team Records single, "I'll Be Loving You." The annual Telluride Colorado Festival held at the end of June featured **Ricky Skaggs, Willie Nelson, Dolbert McClinton,** the **New Grass Revival** and **Rattlesnake McGowan** (who's now off for a four-month tour on Europe). McGowan was also elected a lifetime member of the Jimmie Rodgers Memorial Show held each year in Meridian, Miss.

And a large industry farewell is in store for longtime country promoter **Mel Foree,** a pioneer in he field. Foree is retiring from promotion and will be feted in an industry bash sponsored by Acuff-Rose Publications at the Nashville Hyatt Regency Hotel. Date is July 25, anyone who knows Mel and wishes to participate may call Acuff-Rose for details.

KIP KIRBY

Duo In Promo Tour

NASHVILLE—Country duo Buffalo and Brandy just completed a swing through Pennsylvania and New York promoting their new single, "Under The Influence Of You."

At WHUM in Reading, Pa., they recorded a promo tag, and during a visit to WXRL in Lancaster, N.Y., the pair conducted a one-hour interview.

TEXAS

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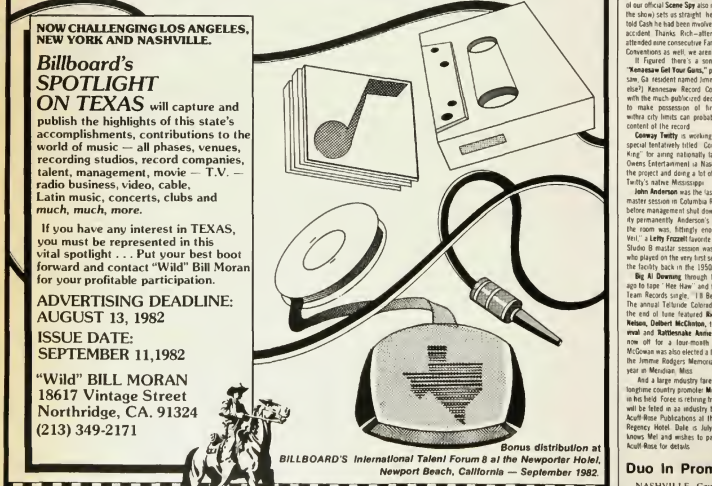

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AUG. 28th ISSUE—AUG. 16TH
SEPT 4TH ISSUE—AUG. 23RD

(Continued on page 56)

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General News

RETAIL & MAIL ORDER

Waterfall Records Returns

NEW YORK—Waterfall Records Ltd and its distribution affiliate, Waterfall Distributors Ltd, have been reactivated by Arnold Caplin, owner of the jazz/nostalgia label, Biograph

Based in Chatham, N Y, where Caplin formed Biograph in 1968, both operations are offering albums, through retail and mail-order, on a non-exclusive basis from 40 manufacturers, with product dating from "the roots of American music to current productions," according to Caplin's son, Alan, who is operating the two units.

One exclusive deal, however, involves distribution of the reactivated Chess label (Billboard, April 10) in seven states, including Connecticut, New York, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont

Under the Waterfall Distributors banner, a catalog mailing is now underway to 13,000 retail outlets, while a mail-order drive under Waterfall Records is being made to 8,000 consumers The latter mailing is part of a 20,000 list of buyers of Biograph product and represents, according to Arnold Caplin, "consistent buyers of Biograph material who would be interested in other albums."

Waterfall Records started operations in 1974 with its only album, "Watergate Primer," and the distribution arm was active for about three years.

Caplin says Biograph is negotiating to record two rockabilly groups, its first entry into this style, for release next January

The label's biggest sellers are five Scott Joplin albums, including "The Entertainer" and "Scott Joplin—1916." The latter two sets have sold 120,000 so far, notes Caplin. "They put us on the map money-wise," he adds. Biograph also plans to enter the cassette market in the near future

IRV LICHTMAN

UA In Global 'Annie' Push

NEW YORK—United Artists Music, which has subpublishing rights to "Annie" film songs through a deal with composer Charles Strouse, is joining its print division, Big 3 Music, in a foreign promotion of the score

The publisher is targeting its "Annie" campaign to the July playdates in England and a second wave of openings this winter, while the company's music print wing has been locked into the June through August showings in the U S.

UA Music, in fact, will take advantage of the flow of promotional materials and the spread of "Annie" music editions already marketed by Big 3.

Overseas affiliates and licensees in the UA global network have begun receiving special "Annie Exploitation Spark Kits" containing all "Annie" folio versions, sheets, a file of related press items and key promotional pieces plus copies of the June-July issue of Sheet Music Magazine that features an interview with Strouse.

Vic Guder, vice president/standard catalog activities, and Frank Banyai, vice president of international, are directing the overseas exploitation efforts, while Russ Martens, acting general manager of Big 3, is in charge of the music print thrust

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Word Of Mouth, formed by Suzan Crane, for publicity, management and independent writing projects Crane was publicist and booking agent for the Mudd Club Address: 220 E. 26th St, New York, N Y 10010; (212) 686-0647.

* * *

Pulse Records, Pulse Productions, Pulse Music and **Pulse Management,** formed by Lou Simon, former senior vice president for PolyGram Records. First group signed to the record arm is Third Rail, Address: 71 E. Division St., No. 506, Chicago, Ill. 60610; (312) 787-7237

* * *

Freelance Productions and **Jammin Records** formed by Will Kirkland National promotion director is Tom Mazzetta The label's first release is "Sail Away" by Travis Moon Address: P.O. Box 1561, Jupiter, Fla. 33458, (305) 746-2222.

* * *

V.S.P. Promotions, formed by Joe Viglione and Jon Goldman, for record service to radio stations and magazines Address: P O Box 2992, Woburn, Mass. 01888, (617) 861-1625 or (617) 935-5386.

New LP/Tape Releases

• *Continued from page 20*

Symphony No 35 In D Major (K. 385) ("Haffner"). Symphony No 36 In C Major (K 425) ("Linz")
Academy of Ancient Music Hogwood
LP L Oiseau-Lyre DSLO 802 $10 98
CA KDSLC 802 $10 98

OFFENBACH, JACQUES
Gaite Parisienne, Gounod Faust-Ballet Music
Orch of the Royal Opera House Covent Garden, Solti
LP London Jubilee JL 41029 $8 98
CA JL5 41029 $8 98

RACHMANINOV, SERGEI
Piano Concerto No 3 In D Minor (Op 30)
Ashkenazy, London Symph Orch, Fistoulari
LP London Jubilee JL 41023 $6 98
CA JL5 41023 $6 98

RAVEL, MAURICE
Bolero La Valse, Alborada Del Gracioso Rapsodie Espagnole
Montreal Symph Orch, Dutoit
LP London digital LDR 71059 $9 98
CA LDR5 71059 $9 98
Bolero, La Valse, Pavane, Daphnis & Chloe No 2
Barenboim, Orchestre de Paris
LP DG digital 2532 041 $12 98
CA 3302 041 $12 98
Daphnis Et Chloe
Cleveland Orch & Chorus Maazel
LP London Jubilee JL 41018 $8 98
CA JL5 41018 $8 98

RESPIGHI, OTTORINO, see Gioacchino Rossini & Ottorino Respighi

ROSSINI, GIOACCHINO
Overtures
London Symph Orch, Gamba
LP London Jubilee JL 41027 $8 98
CA JL5 41027 $8 98
Stabat Mater
Ricciarelli, Valentini Terrani, Gonzalez, Raimondi Philharmonia Orch & Chorus, Giulini
LP DG digital 2532 048 $12 98
CA 3302 048 $12 98

ROSSINI, GIOACCHINO & OTTORINO RESPIGHI
La Boutique Fantasque Britten Soirees Musicales Matinees Musicales
National Philh Orch Bonynge
LP London digital LDR 71039 $12 98
CA LDR5 71039 $12 98

SAINT SAENS CAMILLE
Phaeton, Op 39 Le Rouet d'Omphale, Op 31, Danse Macabre, La Jeunesse d Hercule, Op 50, Marche Heroique, Op 34
Philharmonia Orch, Dutoit
CA London OS5 7204 $10 98

SCHUBERT, FRANZ
Symphonies Nos 3 & 5
Academy Of St Martin-in-the Fields Marriner
LP Philips digital 6514 149 $12 98
CA 7337 149 $12 98

SHOSTAKOVICH DMITRI
Symphony No 2 (Op 14): Symphony No 3 (Op 20)
London Philh Orch & Chorus, Haitink
LP London digital LDR 71038 $12 98
CA LDR5 71038 $12 98

Symphony No 14 (Op 135)
Varady, Fischer-Dieskau, Concertgebouw Orch Haitink
CA London digital LDR5 71032 $12 98

STRAUSS, JOHANN
"Doubletime Tape"
CA DG 3584 012 $7 98

STRAUSS RICHARD
Also Sprach Zarathustra, Don Juan; Til Eulenspiegel
Vienna Philh Orch Karajan
LP London Jubilee JL 41017 $8 98
CA JL5 41017 $6 98

STRAVINSKY, IGOR
Petrushka, Circus Polka
Los Angeles Philh Mehta
LP London Jubilee JL 41026 $6 98
CA JL5 41026 $6 98

TCHAIKOVSKY, PETER ILYITCH
"Doubletime Tape"
CA DG 3584 018 $7 98
Piano Concerto No 1
Argerich Bavarian Radio Symph Kondrashin
LP Philips 6514 118 $10 98
CA 7337 118 $10 98

VIVALDI, ANTONIO
3 Concerti For Oboe, RV 446 452, 454, Concerto For Oboe & Bassoon RV 545
Holliger Thunemann I Musici
LP Philips digital 6514 187 $12 98
CA 7337 187 $12 98

WAGNER, RICHARD
The Flying Dutchman Overture Lohengrin Preludes to Acts 1 & 3 Die Meistersinger Prelude, Tristan & Isolde Prelude & Liebestod
Vienna Philh Orch Stein
LP London Jubilee JL 41031 $8 98
CA JL5 41031 $6 98

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LP Mercury 6313 370 $9 98
CA 7200 370 $9 98

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LP DG 2538 417 $8 98
CA 3338 417 $8 98

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I Love Paris
LP Summit / CMS6008 $4 98
CA 6008 $4 98

LeVOT, GERARD, ENSEMBLE
Mediaevel & Renaissance Sounds Vol 7—Chansons Des Troubadors
LP Desto 7217 $8 98
CA 7217 $8 98

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TO ALL COUNTERFEITERS AND PIRATES!

NOTICE: On May 24, 1982, President Reagan signed into law the Piracy and Counterfeiting Amendment Act of 1982. This new law is designed TO PUT YOU OUT OF BUSINESS AND INTO JAIL. Your illegal activities are now felonies under Federal Law and for your first offense YOU CAN BE PENALIZED UP TO 5 YEARS IN FEDERAL PRISON OR UP TO $250,000 IN FINES OR BOTH. We heartily applaud this decisive action by Congress and the President and look forward to seeing you—first in court and then in jail.

A Public Service Announcement sponsored jointly by the Recording Industry Association of America, Inc. and Billboard

RIAA RECORDING INDUSTRY ASSOCIATION OF AMERICA

Billboard®

Billboard® Black Singles™

Survey For Week Ending 7/17/82

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This Week	Last Week	Wks. on Chart	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	1	13	EARLY IN THE MORNING—The Gap Band (L. Simmons) L. Simmons, C. Wilson, R. Taylor; Total Experience, BMI; Total Experience 8102 (Polygram) — WEEKS AT #1: 2
2	5	7	DO I DO—Stevie Wonder (S. Wonder) S. Wonder; Jobete/Black Bull, ASCAP; Tamla 1612 (Motown)
3	3	10	DANCE WIT' ME—Rick James (R. James) R. James; Jobete/Stone City, ASCAP; Gordy 1619 (Motown)
4	4	11	CUTIE PIE—One Way (AOK, Irene Perkins, Al Perkins) A. Hudson, D. Roberson, G. Green, I. Meadows, T. Morgan, G. Hudson, T. Dudley; Duchess/MCA/Perk's, BMI; MCA 52049
5	8	7	AND I'M TELLING YOU I'M NOT GOING—Jennifer Holliday (D. Foster) T. Eyen, H. Krieger; Dreamgirls, ASCAP/Dreamettes, BMI; Geffen 7-29983 (Warner Bros.)
6	7	11	I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne (George Duke) D. H. Wolinski, J. Osborne; Overdue/WB/Almo/March 9, ASCAP; A&M 2410
7	2	19	LET IT WHIP—Dazz Band (R. Andrews) R. Andrews, R. Chancler; Ujima-Macvacalac, ASCAP; Motown 1609
8	11	6	PLANET ROCK—Afrika Bambaataa & The Soul Sonic Force (A. Baker) A. Baker, J. Robie, Soul Sonic Force; Shakin' Baker, BMI; Tommy Boy 823
9	10	10	TOO LATE—Junior (B. Carter) J. Giscombe, B. Carter; Junior/Sain, PRS; Mercury 76150 (Polygram)
10	9	14	STREET CORNER—Ashford & Simpson (N. Ashford, V. Simpson) N. Ashford, V. Simpson; Nick-O-Val, ASCAP; Capitol 5109
11	6	13	STANDING ON THE TOP—The Temptations Featuring Rick James (R. James) R. James; Jobete/Stone City, ASCAP; Gordy 1616 (Motown)
12	12	16	WE GO A LONG WAY BACK—Bloodstone (McKinley Jackson) C. Love; Triple Tree, BMI; T-Neck 5-02825 (Epic)
13	13	14	EBONY & IVORY—Paul McCartney & Stevie Wonder (G. Martin) McCartney; MPL, ASCAP; Columbia 18-02860
14	18	6	FLIRT—Cameo (L. Blackmon) L. Blackmon, T. Jenkins; All Seeing Eye/Cameo 5, BMI; Chocolate City 3233 (Polygram)
15	19	7	OUTLAW—War (J. Goldstein, L. Jordan) S. Allen, H. Brown, J. Goldstein, B. Hammon, L. Jordan, L. Oskar, L. Rabb, H. Scott; Far Out, ASCAP/Milwaukee, BMI; RCA 13238
16	29	3	LOVE IS IN CONTROL—Donna Summer (Q. Jones) Q. Jones, M. Ross, R. Temperton; Yellowbrick Road/Almo, ASCAP/Grager/Rashida, BMI/Rodsongs, PRS; Geffen 7-29982 (Warner Bros.)
17	22	6	LOVE ME DOWN—Atlantic Starr (J. B. Carmichael) D. Lewis, W. Lewis; Almo/Jodaway, ASCAP; A&M 2420
18	28	5	LET ME GO—Ray Parker Jr. (R. Parker, Jr.) R. Parker Jr.; Raydiola, ASCAP; Arista 0695
19	20	13	CHEATING IN THE NEXT ROOM—Z Z Hill (T. Couch, W. Stephenson) G. Jackson, R. Miller; Muscle Shoals Sound, BMI; Malaco 2079
20	24	4	THE REAL DEAL—The Isley Brothers (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley, C. Jasper) O. Isley, R. Isley, R. Isley, M. Isley, E. Isley, C. Jasper; April/Bovina, ASCAP; T-Neck 5-02985 (Epic)
21	21	7	THE DOCK OF THE BAY—The Reddings (R. Timmons, Reddings) O. Redding, S. Cropper; East/Memphis/Irving, BMI; Believe In A Dream 5-02836 (Epic)
22	26	7	INSTANT LOVE—Cheryl Lynn (L. Vandross) L. Vandross, M. Miller; April/Uncle Ronnie's/Sunset Burgundy, BMI; Columbia 18-02905
23	23	9	STILL WATER—O'Bryan (D. Cornelius, R. Kersey) W. Robinson, Jr., F. Wilson; Jobete/Stone Agate, ASCAP/BMI; Capitol 5117
24	15	9	KEEP ON—"D" Train (H. Eaves III) H. Eaves III, J. Williams; Trumar/Huemar/Jamil, BMI; Prelude 8049
25	14	12	SOUP FOR ONE—Chic (N. Rodgers, B. Edwards) B. Edwards, N. Rodgers; Chic/Warner-Tamerlane, BMI; Mirage 4032
26	33	5	HOT FUN IN THE SUMMERTIME—Dayton (R. P. Harris, Jr.) S. Stewart; Warner-Tamerlane, BMI; Liberty 1468
27	16	18	THE OTHER WOMAN—Ray Parker Jr. (R. Parker, Jr.) R. Parker Jr.; Raydiola, ASCAP; Arista 0669
28	17	19	• FORGET ME NOTS—Patrice Rushen (C. Mims, Jr., P. Rushen) P. Rushen, F. Washington, T. McFadden; Baby Fingers, ASCAP/Freddie Dee, BMI; Elektra 47427
29	27	11	I'LL DO MY BEST—Ritchie Family (Fred Petrus) M. Malavasi, G. Salerni, R. Thornton; Little Macho/Fonzworth, G.S. Euroamerica, ASCAP; RCA 13097
30	63	3	JUMP TO IT—Aretha Franklin (L. Vandross) L. Vandross, M. Miller; Uncle Ronnie's/April/Sunset Burgundy, ASCAP; Arista 0699
31	34	8	SHOW ME WHERE YOU'RE COMING FROM—Carrie Lucas (L.F. Sylvers III) J. Gallo, R. Spencer, W. Potts, Jr.; Silver Sounds/Spectrum VII, ASCAP; Solar 48010 (Elektra)
32	32	10	FEELIN' LUCKY LATELY—High Fashion (J. Petrus, M. Malavasi) Romani, Malavasi, Thornton; Little Macho, ASCAP; Capitol 5104
33	46	5	SO FINE—Howard Johnson (Kashif, P. L. Jones, M. Brown) Kashif; Kashif/Music Corp. of America, BMI; A&M 2415
34	41	6	INSIDE OUT—Odyssey (J. Douglas) J. Rae; Mayor Toms, Lazuli/MCA/Original Video, ASCAP; RCA 13217
35	35	12	KEEP DANCIN'—R.J.'s Latest Arrival (R.J. Rice) R.J. Rice, Q. Baxter; Arrival, BMI; Zoo York 9-2732 (CBS)
36	25	12	SOMETHING ABOUT THAT WOMAN—Lakeside (Lakeside) Lakeside; Spectrum VII/Circle L, ASCAP; Solar 48009 (Elektra)
37	40	5	TAKING APPLICATIONS—Richard Dimples Fields (R. D. Fields, B. Wilson) R. D. Fields, B. Wilson; On The Boardwalk/Dat Richfield Kat, BMI/Songs Can Sing, ASCAP; Boardwalk 7-11-143
38	57	2	DANCE FLOOR—Zapp (R. Troutman, Z. Troutman) R. Troutman, L. Troutman; Troutman's, BMI; Warner Bros. 7-29961
39	42	6	PRESIDENT'S RAP—Rich Little (D. Magic, J. Goldstein, E. Dowd) L. Jordan, S. Allen, B. Hammon, N. Scott, L. Rabb; Marvin Gardens/Far Out, ASCAP/Milwaukee, BMI; Boardwalk 9-00001
40	44	8	I DON'T NEED YOUR LOVE—Sequence (J. Robinson Jr., C. Cook) J. Robinson Jr., C. Cook, A. Brown; Sugar Hill, BMI; Sugar Hill 783
41	49	6	FLAMETHROWER RAP—Felix And Jarvis (J. Jarvis, J. Tann) S. Justman; Center City, ASCAP; RFC/Quality R14
42	56	2	LAST NIGHT—Stephanie Mills (J. Mtume, R. Lucas) R. Lucas, J. Mtume; Frozen Butterfly, BMI; Casablanca 2352 (Polygram)
43	67	3	YOUR BODY'S HERE WITH ME—O'Jays (W. B. Sigler, K. Gamble) B. Sigler, J. Sigler, C. Gilbert; Mighty Three, BMI; P.I.R. 5-03009 (Epic)
44	55	7	JUST AN ILLUSION—Imagination (T. Swain) Jolley, Swain, John, Ingram; MCA, ASCAP; MCA 52067
45	54	4	ON THE FLOOR—Fatback Band (B. Curtis, G. Thomas) B. Curtis; Clita, BMI; Spring 3025 (Polygram)
46	47	9	THANKS TO YOU—Sinnamon (D. Payne, E. Matthew) E. Matthew, D. Payne, K. Diamond; Amber Puss/Darryl Payne/Eric Matthew/Keith Diamond, BMI; Becket 45-11
47	48	9	WIDE SHOT—Superior Movement (D. Burnside, M.G. White) D. Burnside; We Are Starbound/Burnt Out, BMI; C.I.M. 5-02906 (Epic)
48	50	7	LOVE YOU MADLY—Candela (A. Boyyan, A. Boyyan, E. Joon, Jr.) L. Joon, Jr.; Grandma Rosaleo, BMI; Arista 0682
49	51	6	DON'T HOLD BACK—Mike And Brenda Sutton (M. Sutton, B. Sutton) M. Sutton, B. Sutton; Colgems/Mibren, ASCAP; Sam 82-5028
50	52	8	ONE HELLO—Randy Crawford (T. LiPuma) M. Hamlisch, C.B. Sager; 20th Century Fox, ASCAP; Warner Bros. 7-29998
51	53	8	I'M A WONDERFUL THING, BABY—Kid Creole And The Coconuts (A. Darnell) P. Schott, A. Darnell; Schott In The Dark, ASCAP/Perennial August/Cri Cri, BMI; Sire 50069 (Warner Bros.)
52	61	4	WHEN YOU TOUCH ME—Skyy (R. Muller, S. Roberts Jr.) S. Roberts Jr.; Alligator, ASCAP; Salsoul 7-7029 (RCA)
53	58	7	THANG—Videos (HCRC Staff) T. Jones III, D. Weatherspoon Jr.; Tuntown/Slinder/Mannish Rabb, BMI; Houston Connection 4W9-02953 (CBS)
54	59	6	LETTIN' IT LOOSE—Heatwave (B. Blue, J. Wilder Jr.) R. Temperton; Rod Songs, PRS/Almo, ASCAP; Epic 14-02904
55	65	2	AMERICAN MUSIC—Pointer Sisters (R. Perry) P. McGee; Emzign/Parker McGee, BMI; Planet 13254 (RCA)
56	71	2	I'M THE ONE—Roberta Flack (R. MacDonald, W. Eaton, W. Salter, R. Flack) R. MacDonald, W. Salter, W. Eaton; Antisia, ASCAP; Atlantic 4068
57	62	7	TAKE SOME TIME OUT—The Salsoul Orchestra (P. Adams, S. Lucas) S. Lucas; Lucky Three, BMI; Salsoul 7-7026 (RCA)
58	69	3	I CAN MAKE YOU FEEL GOOD—Shalamar (L. F. Sylvers III) W. Shelby, K. Hewett, R. Jackson; Alma & Rockin'/Hip Trip, BMI/Spectrum VII, ASCAP; Solar 48013 (Elektra)
59	64	3	SHOUT FOR JOY—Dunn and Bruce Street (D. Pearson, Jr., R. Gray) D. Pearson, Jr., R. Gray; Muros/Duvahhne/Moving World/Handshake, ASCAP; Devaki 1009 (Mirus)
60	60	4	WHY CAN'T WE LIVE TOGETHER—Illusion (E. DeGocht) T. Thomas; Sherlyn, BMI; Sugar Hill 785
61	70	3	IF YOU DON'T KNOW ME BY NOW—Jean Carn (N. Connors) K. Gamble, L. Huff; Assorted, BMI; Motown 1620
62	81	2	DON'T THROW IT ALL AWAY—Stacy Lattisaw (N. M. Walden) G. Benson, D. R. Mendell; Famous/Gay Noel, ASCAP; Cotillion 47011 (Atlantic)
63	78	2	GIRL, YOU ARE THE ONE—Alonzo (C. McMurray) B. Jones; Llaka/Fonz/Lindee, ASCAP; Joe-Wes 81003
64	66	6	YOUR MAN IS HOME TONIGHT—Tan Troutman (not listed) T. Troutman; Malaco/Bill Lowery, Emandolynn, BMI; T. Mom 200 (Motown)
65	87	2	YOUR IMAGINATION—Daryl Hall & John Oates (D. Hall, J. Oates) D. Hall; Hot-Cha/Unichappell, BMI; RCA 13252
66	73	4	BURNIN' LOVE—Plush (B. Watson, R. Moore, A. Winbush) R. Moore, A. Winbush; Alamode, ASCAP; RCA 13228
67	77	4	IT'S ALRIGHT—Gino Soccio (G. Soccio) G. Soccio; Good Flavor/Sons Celestes/Shediac, ASCAP; RFC/Atlantic 4052
68	75	5	LOVE CHANGES—O. C. Smith (M. R. Barnum) L. L. Crawford, H. Pigford; Thee Coff/Fine Affair, BMI; Motown 1623
69	79	3	ELECTROPHONIC FUNK—Shock (M. McClain, R. Sause) B. Sause, Plaas, Snyder, Noble; Mac Man, ASCAP; Fantasy 926
70	NEW ENTRY		SOONER OR LATER—Larry Graham (Larry Graham) L. Graham; Graham-O-Tunes, BMI; Warner Bros. 7-29956
71	76	4	HAPPY HOUR—Deodato (Eumir Deodato) J. Barnes, R. Barnes; Tricky Track, BMI; Warner Bros. 7-29984
72	74	4	LOVE ON A SUMMER NIGHT—The McCrary's (W. Henderson) W. Henderson, E. Runner; Silver Carvings, BMI; Capitol 5122
73	86	2	GETTIN' TO THE GOOD PART—Herbie Hancock (H. Hancock) Temperton, H. Hancock; Rod Songs, PRS/Hancock, BMI/Almo, ASCAP; Columbia 18-03004
74	NEW ENTRY		IMAGINATION—The B.B. & Q Band (J.F. Petrus) B. Williams; Little Macho/Pizzazz, BMI; Capitol 5118
75	NEW ENTRY		WAITING BY THE HOTLINE—Deniece Williams (T. Bell, D. Williams) D. Williams, T. Bell; Kee-Drick/Bellboy/Mighty Three, BMI; ARC/Columbia 18-03015
76	89	2	KEEP IN TOUCH—Shades Of Love (P. Adams) Adams, Johnson; Cellune/Scorpgemi/Pop, ASCAP; Venture 5021
77	84	2	IT'S NOT ME YOU LOVE—Cliff Dawson (Lionel Job) J. Coleman, J. LaBianco; Marvin Gardens/Meb, ASCAP; Boardwalk 7-11-147
78	85	2	SHINE-O-MYTE—William "Bootsy" Collins (W. "B." Collins) W. "B." Collins, G. Clinton; Rubber Band, BMI; Warner Bros. 7-29965
79	82	3	STRAIGHT FROM THE HEART—Con Funk Shun (Con Funk Shun) F. Pilate, W. Wells-Pilate; Val-ie-Joe, BMI; Mercury 76159 (Polygram)
80	80	3	MURPHY'S JIVE LAW—The Murphy's (C. Barker, G. Kerr, B. Griffin) G. Hunt, D. Joseph; Barcam, BMI; Venture 5020
81	NEW ENTRY		GIVE YOUR LOVE TO ME—Bill Summers And Summers Heat (B. Summers) Summers, Richardson, Batiste; Bilsum/Pure Delite, BMI; MCA 52077
82			CHECKING YOU OUT—Aurra (S. Washington) C. Jones, S. Young, J. Ivory, S. Washington; Salsoul 7-7027 (RCA)
83	NEW ENTRY		WE'VE GOT THE GROOVE—A Taste Of Honey (R. McKay) R. McKay, J. Johnson; Steelchest/Conducive, ASCAP/BMI; Capitol 5132
84	NEW ENTRY		THE PARTY TRAIN—Bohannon (Bohannon) Bohannon; April Bohannon/Intersong, ASCAP; Phase II 5-02998 (Epic)
85	NEW ENTRY		GIVE IT UP—Pleasure (R. Wright, Pleasure) R. Phillips, D. Lewis, B. Wright, S. Davis; 360/IPM, ASCAP; RCA 13241
86	43	10	FEMMES FATALES—St. Tropez (A. J. Cervantes, L. Render, W. M. Lewis) A. J. Cervantes; De Note, BMI; Destiny 2010
87	NEW ENTRY		WILL YOU KISS ME ONE MORE TIME—Lou Rawls (T. Bell) D. Williams, T. Bell; Black Eye/Bellboy, BMI; Epic 14-02995
88	NEW ENTRY		HARD TIMES—Change (J.F. Petrus, M. Malavasi) M. Malavasi, D. Romani, F. Petrus, R. Thornton; Little Macho/Fonzworth, ASCAP; Cotillion 4063 (Atlantic)
89	NEW ENTRY		GROOVE YOUR BLUES AWAY—Amuzement Park (D. Pearson, Jr.) P. Richmond, D. Ellis, D. Pearson Jr.; Content, BMI; Our Gang 1008 (Mirus)
90	NEW ENTRY		THE LOVER IN YOU—The Sugar Hill Gang (P. Wingfield, Sylvia) P. Wingfield, S. Robinson; Island/Sugar Hill, BMI; Sugar Hill 581
91	30	10	BODY LANGUAGE—Queen (Queen, Mack) F. Mercury; Queen, BMI; Elektra 47452
92	31	17	IT'S GONNA TAKE A MIRACLE—Deniece Williams (T. Bell) T. Randazzo, B. Weinstein, L. Stallman; Vogue, BMI; ARC/Columbia 18-02812
93	93	13	MONEY'S TOO TIGHT—The Valentine Brothers (Valentine Brothers, S. Bethel, B. Lyle) J. Valentine, W. Valentine; Stan/Flo, BMI; Bridge 1982
94	37	12	EMERGENCY—Whispers (L. Sylvers) R. Spencer, H. Beard, W. Shelby; Spectrum VII/Silver Sounds, ASCAP; Solar 48000 (Elektra)
95	36	11	DON'T STOP WHEN YOU'RE HOT—Larry Graham (Larry Graham) Graham-O-Tunes, BMI; Warner Bros. 50068
96	45	10	ALL THE MAN I NEED—Sister Sledge (Sister Sledge) D. Pitchford, M. Gore; Fifth Of March/Body Electric/Warner-Tamerlane, BMI; Cotillion 47007 (Atlantic)
97	38	12	YOU'RE #1—Narada Michael Walden (not listed) N. M. Walden, R. Jackson, B.C. Blanch, F. Martin, A. Willis; Gratitude Sky, ASCAP/Irving/Baby Shoes, BMI; Atlantic 4037
98	39	10	THIS GIFT OF LIFE/9 TIMES OUT OF 10—Teddy Pendergrass (K. Gamble, L. Huff) K. Gamble, L. Huff; Mighty Three, BMI; P.I.R. 5-02856 (Epic)
99	68	6	IF THIS WORLD—Coffee (T. Valor) M. Gaye; Jobete, ASCAP; De-Lite 819 (Polygram)
100	72	5	CALYPSO FUNKIN'—Billy Ocean (B. Ocean, R. Martinez) B. Ocean, R. Martinez, J. James; Blackwood, BMI/Chappell, ASCAP; Epic 14-02942

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Amuzement Park

New On The Charts

AMUZEMENT PARK

"Groove Your Blues Away"—★ 89

This eight-member group got together about a year ago to record for Our Gang Entertainment. Lead vocalist/bass/guitarist Paul Richmond received a Grammy nomination for his composition, "Shining Star." Vocalist Darryl Ellis, whose songs have been recorded by the Manhattans, Walter Jackson and the Impressions, plays keyboards and guitar. Drummer/vocalist Ruben Locke Jr. has also cuts by the Manhattans and Davis.

Keyboard player Ralph Evans composed and recorded the Operation Push gospel album, which received a Grammy nomination in 1980. Rounding out the group are seasoned players Norval Don Hodges, trumpet, Fred Entesari, saxophone/flute; Rico McFarland, guitar/bass/drums; and Aubrey Rivers, saxophone/background vocals.

For more information concerning the group, contact Ben Rzepka, Mirus Music, 2440 Lakeside Ave., Cleveland, Ohio 44114, (216) 241-0892.

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General News

Indies Keep Rap Product Popping

Despite Sales Slowdown, Genre Maintains Steady Profile

• *Continued from page 6*

stead, it serves to remind the industry that rap, at its best, is an uncompromising political weapon.

"The records could not have come out at a better time," Wright maintains. "Here you have the Gang moving from talk to music and making a significant impact in the process. But 'The Message' is really what rap is all about. It's the deepest inner city record I've ever heard."

Like Tamburro, who limits rap airplay to evening hours, Wright believes that "there are enough street discos to compensate for what we don't play. My policy is to expose new releases and then to keep on trucking since the format is inherently redundant. Who wants to sit in their living room and listen to rap records on the radio, anyway?"

The movement, however, is not without its heroes. In New York, Mr Magic has, almost single-handedly, kept the art form alive with his late-night broadcasts over WHBI-FM here since 1979. "Whether rap has peaked or not depends on how you look at it," says Magic, who is 26. "My audience—10 to 25-year-olds—relate to rap because it's what's happening for them. They can't relate to the position of a station like WBLS, which programs Frank Sinatra. They want something that's real to them."

Sylvia Robinson, president of Sugar Hill Records, says that "as long as people can talk, they're going to rap. There are plenty of programmers who thought it would just go away. Were they pressured by major labels who felt rap records robbed them of airtime? I don't know. What I do know is that a lot of p.d.s won't play rap because they have a personal dislike for it. But that doesn't necessarily mean the programmer knows his audience."

Bobby Robinson, president of Enjoy Records, is a bit more outspoken. He thinks that major labels conspired to kill the genre. "The majors did everything they could to sabotage rap's momentum at the radio level," he states. "They didn't understand it, so they tried to ignore it. And this attitude made a clear impact at many black-formatted stations."

Robinson thinks that pure rap records have reached their commercial peak. But he is confident that "a record with a strong dance beat and a chant to give it another dimension" will always make programmers take a second look at a rap disk.

"It's still the best medium for ghetto kids to express themselves," he continued. "We've been facing a serious drought of new ideas in recent months. Everyone has been talking about himself. But there's nothing wrong with feeling like you're a star right in your own neighborhood. Teens will always embrace rap the way kids sang doo-wop in the '50s. So it ain't gonna just die."

AUTOGRAPH PARTY—Cheryl Lynn signs a copy of her "Instant Love" LP for CBS Records group president Walter Yetnikoff, right, during a recent party in New York. Looking on is Columbia's Bob Sherwood.

The Rhythm & The Blues

• *Continued from page 10*

"But we are getting to the point where we're making as much as we put out, which is our goal. When it gets totally to the point it pays for itself, then we'll really have accomplished something."

The Troutmans might be described as capitalist with a conscience. Larry says the family feels "that it's been made clear by the government that people are going to have to start taking care of themselves. If we're gonna save the inner cities, then blacks with capital are going to have to take the initiative. Building. That's what this country is all about."

Troutman feels those in the record business who benefit from blacks, both white and black, "have got to keep the flow going and return some of what you realize to the source.

"A lot of entertainers don't understand where there money is coming from. It isn't from some record executive. It's from the people in the street. As a band that has existed for so long playing for people we know them and we see them. It's not just about making a record and seeing the money come in from nowhere. The audience—they are the Gods—and we got to serve them. This is our way of saying, 'Thank You'."

* * *

Short Stuff: **Aretha Franklin's** "Jump To It" is her best dance record in ages, a tribute to **Luther Vandross'** spirited writing and producing. The former jingle singer is showing his debut album was no fluke with this single and several cuts on the new Cheryl Lynn album, especially his duet with her on "If This World Were Mine." Flautist/singer **Bobbi Humphrey** returns with a 12-inch single, "Baby Don't You Know," on Roy Ayers' Uno Melodic Records.

* * *

Philadelphia's newest record company, Emerald International Records, held a coming out party at New York's Xenon disco June 30. This black-owned company showcased new music by its first artist, a singer/songwriter named Mikki Farrow. Of the three songs presented, the best was a catchy dance record, "Itchin' For Love," written by Farrow and co-produced with veteran Philadelphia producer/guitarist Norman Harris. Gavin & Lott Assoc. of Philadelphia will handle the new label's advertising, publicity, and promotion, including making videos of the EIR acts. The Xenon party was, in fact, shot by Gavin & Lott. The company hopes to use the promotional videos to crack the European market before making a major push in the U.S. Many members of the Philadelphia music scene, including Harris, former Philadelphia International promotion head Harry Coombs, and a large delegation of folks from the BMA's local chapter were in attendance.

BACKSTAGE CHAT—Following a recent Kool and the Gang performance at the Greek Theatre in Los Angeles, group member Ronald Bell chats with Lyndie White of St. Tropez.

Billboard® Black LPs™

Survey For Week Ending 7/17/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆ 1	1	5	**GAP BAND IV** The Gap Band, Total Experience TE 1 3001 (Polygram) — WEEKS AT #1: 3
☆ 2	2	7	**THROWIN' DOWN** Rick James, Gordy 6005GL (Motown)
3	4	17	**KEEP IT LIVE ●** Dazz Band, Motown 6004ML
4	3	8	**STEVIE WONDER'S ORIGINAL MUSIQUARIUM I** Stevie Wonder, Tamla 6002TL2 (Motown)
★ 5	5	7	**STREET OPERA** Ashford & Simpson, Capitol ST 12207
☆ 6	8	5	**JEFFREY OSBORNE** Jeffrey Osborne, A&M SP 4896
★ 7	9	10	**MY FAVORITE PERSON** The O'Jays, P.I.R. FZ 37999 (Epic)
8	6	17	**BRILLIANCE** Atlantic Starr, A&M SP 4883
☆ 9	11	9	**DREAMGIRLS** Original Cast, Geffen GHSP 2007 (Warner Bros.)
10	7	13	**STRAIGHT FROM THE HEART** Patrice Rushen, Elektra E1 60015
11	10	12	**REUNION** The Temptations, Gordy 6008GL (Motown)
12	13	11	**THE OTHER WOMAN** Ray Parker Jr., Arista AL 9590
13	12	17	**WHO'S FOOLIN' WHO** One Way, MCA MCA 5279
14	14	10	**TUG OF WAR** Paul McCartney, Columbia TC 37462
15	16	13	**ALLIGATOR WOMAN** Cameo, Chocolate City CCLP 2021 (Polygram)
16	15	11	**II** Junior, Mercury SRM 1 4043 (Polygram)
17	17	18	**OUTLAW** War, RCA AFL1 4208
★ 18	21	13	**D TRAIN** D Train, Prelude PRL 14105
★ 19	19	7	**STEAMIN' HOT** The Reddings, Believe In A Dream FZ 37974 (Epic)
20	20	5	**I'M THE ONE** Roberta Flack, Atlantic SD 19354
21	22	14	**NIECY** Deniece Williams, ARC/Columbia FC 37952
☆ 22	29	4	**SOONER OR LATER** Larry Graham, Warner Bros. BSK 3668
23	24	23	**DOWN HOME** Z.Z. Hill, Malaco MAL 7406
24	18	9	**THE ONE GIVETH THE COUNT TAKETH AWAY** William "Bootsy" Collins, Warner Bros. BSK 3667
☆ 25	52	2	**WE GO A LONG WAY BACK** Bloodstone, T-Neck FZ 38115 (Epic)
☆ 26	31	4	**WINDSONG** Randy Crawford, Warner Bros. 1 23687
27	28	25	**LOVE IS WHERE YOU FIND IT** The Whispers, Solar S 27 (Elektra)
28	23	22	**FRIENDS** Shalamar, Solar S 28 (Elektra)
29	25	11	**SHARING YOUR LOVE** Change, RFC Atlantic SD 19342
30	30	7	**CONFIDENCE** Narada Michael Walden, Atlantic SD 19351
☆ 31	NEW ENTRY		**INSTANT LOVE** Cheryl Lynn, Columbia FC 38057
32	32	16	**DOIN' ALRIGHT** O'Bryan, Capitol ST 12192
33	26	21	**MR. LOOK SO GOOD** Richard Dimples Fields, Boardwalk NB1 33219
34	27	12	**ATTITUDES** Brass Construction, Liberty LT 51121
☆ 35	51	3	**CURRENT** Heatwave, Epic FE 38065
36	37	6	**I'LL DO MY BEST** Ritchie Family, RCA AFL1 4321
☆ 37	44	2	**HERE WE GO AGAIN** Bobby Bland, MCA MCA 5297
★ 38	41	5	**TRUST ME** Jean Carn, Motown 6010ML
39	39	8	**LITE ME UP** Herbie Hancock, Columbia FC 37928
40	40	3	**HOT SPACE** Queen, Elektra E1 60128
☆ 41	46	2	**ROYAL JAM** The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2 8017
42	42	6	**SOUP FOR ONE** Soundtrack, Mirage WTG 19353 (Atlantic)
43	45	68	**THE DUDE ▲** Quincy Jones, A&M SP 3721
★ 44	49	3	**WISE GUY** Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.)
45	36	19	**LIVE & OUTRAGEOUS** Millie Jackson, Spring SP 1 6735 (Polygram)
46	47	3	**HAPPY TOGETHER** Odyssey, RCA AFL1 4240
47	33	39	**SOMETHING SPECIAL ▲** Kool & The Gang, De-Lite DSR 8502 (Polygram)
★ 48	54	2	**ON THE FLOOR** Fatback Band, Spring SP 1 6736 (Polygram)
★ 49	NEW ENTRY		**AS WE SPEAK** David Sanborn, Warner Bros. 1 23650
50	53	18	**YOU'VE GOT THE POWER** Third World, Columbia FC 37744
★ 51	56	2	**THE BEST** Quincy Jones, A&M SP 3200
52	34	14	**LIVE ON THE SUNSET STRIP** Richard Pryor, Warner Bros. BSK 3660
53	35	30	**YOUR WISH IS MY COMMAND** Lakeside, Solar S 26 (Elektra)
54	38	35	**SKYYLINE ●** Skyy, Salsoul SA 8548 (RCA)
55	55	7	**OFFRAMP** Pat Metheny Group, ECM ECM 1 1216 (Warner Bros.)
56	48	12	**LADIES OF THE EIGHTIES** A Taste Of Honey, Capitol ST 12173
57	43	22	**YES IT'S YOU LADY** Smokey Robinson, Tamla 6001T2 (Motown)
58	59	2	**WAVES** Shock, Fantasy F 9619
59	50	6	**NEW DIMENSIONS** The Dramatics, Capitol ST 12205
★ 60	NEW ENTRY		**WE ARE ONE** Pieces Of A Dream, Elektra 60142 1
61	60	32	**COME MORNING** Grover Washington, Jr., Elektra 5E 562
62	66	12	**LOVE ME TENDER** B.B. King, MCA MCA 5307
63	63	48	**BREAKIN' AWAY ●** Al Jarreau, Warner Bros. BSK 3576
64	64	11	**DROP THE BOMB** Trouble Funk, Sugar Hill SH 266
65	57	64	**STREET SONGS ▲** Rick James, Gordy G8 1002M1 (Motown)
66	65	10	**LOVE HAS FOUND ITS WAY** Dennis Brown, A&M SP 4886
67	58	9	**HOT AND NASTY** St. Tropez, Destiny DLA 10004
68	62	11	**FRIEND IN LOVE** Dionne Warwick, Arista AL 9585
69	69	36	**THE POET** Bobby Womack, Beverly Glen BG 10000
70	70	13	**GIVE IT UP** Pleasure, RCA AFL1 4209
71	71	44	**NEVER TOO MUCH ●** Luther Vandross, Epic FE 37451
72	72	6	**STRONGER THAN EVER** Rose Royce, Epic FE 37939
73	73	20	**PURE AND NATURAL** T Connection, Capitol ST 12191
74	74	35	**NIGHT CRUISIN' ●** Bar-Kays, Mercury SRM 1 4028 (Polygram)
75	61	4	**LOVE CHANGES** O.C. Smith, Motown M6019

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BPI Firm On Taping, Piracy

Cites A/V 'Chaos' In Response To Gov't 'Green Paper'

• *Continued from page 4*

counterfeiters face penalties of up to $250,000 and/or five years imprisonment

The BPI insists the Anton Piller Order warrants, issued here on a "search-and-seize" basis and at the heart of many recent successful antipiracy cases, should give plaintiffs the right of forcible entry. The government is also urged to review the question of a defendant's "knowledge" in civil matters.

Says BPI: "No defendant should have the defense of innocence unless he can prove he reasonably believed that he was acting lawfully."

As for its attitude on the statutory recording license, the BPI stresses it is "strongly of the view" that the present scheme should continue and "is alarmed that the government should be considering the abolition of a system that continues to find favor with all interested parties."

The BPI is also calling for urgent government help with the threat posed to the industry by record rental. It points out that record rentals have become big business in Japan over the last few months and resulted in the Japanese record industry losing approximately 35% of its business.

Says the submission: "The rental problem is closely associated with home copying and the BPI is in no doubt that rental business would not prosper if people could not copy records at home

"Therefore, legislation should be introduced to enable producers to earn a royalty on each rental transaction in the same way they would earn a royalty on a sale."

Repeating the estimated massive losses to the industry because of home taping, confirmed by a new British Market Research Bureau survey, the BPI makes no specific proposals in its submission on the Green Paper about the size of any compensatory levy save to aver "it should be a substantial sum."

The first "taster" of the BPI response to the government consultative document follows on those already published by the British Copyright Council and by Performing Right Society.

A basic demand from PRS (Billboard, May 1) is that "manufacturers and importers of blank tapes and domestic recording equipment should be made financially responsible to compensate the creators of the music and other copyright material which their customers record at home"

As the build-up of submissions from interested parties regarding the government documents peaks, PRS has also condemned as "outrageous" (Billboard, May 15) the Green Paper proposal that the copyright in commissioned musical works should "in the absence of agreement to the contrary," belong to the commissioner

Dutch Managers Guilty Of Fraud

AMSTERDAM—Four leading Dutch pop group managers have been fuund guilty in the Amsterdam Court of Justice of tax fraud and heen fined and given suspended jail sentences

Fines imposed ranged from $6,000-$8,000 and the prison terms handed down were from 30-60 days.

The tax offenses were first unearthed in 1979 by the Dutch fiscal police division FIOD. The groups involved, all chart acts, were BZN, the Bintangs and the Cats, the latter band now split.

In court it was said that various members of the groups had "taken advantage" of the frauds but could not be convicted because of "lack of proof."

Found guilty were: Henk Penseel, former manager of the Bintangs and a former press officer of record company WEA-Benelux, Dick de Boer, manager of BZN; and brothers Jan and Jaap Buys, who were managing the Cats at the time

Olivia's 'Physical' Is Censored In South Africa

• *Continued from page 6*

offending references should be removed, but the record company has not confirmed this

The album "Physical," which has heen available hut selling only slowly, owing to the lack of airplay, can now be expected to do better in the shops

The South African Broadcasting Corp. has always employed a policy of restricting airplay on certain material considered "offensive"

A committee of moral watchdogs, who are actually undisclosed members of the corporation, assess the desirability and acceptability of material as it is submitted by record companies The companies, in turn, are compelled to accompany new releases with lyric sheets

Alternatively, the committee acts on specific complaints And it never discloses reasons for placing on-air restrictions.

After John Lennon's contentious remark about the Beatles having been "more popular" than Jesus Christ, there was a blanket ban in South Africa on all Beatles' material, including instrumentals. Subsequently that ban has been lifted, though Lennon's "Imagine" is still restricted from airplay in this country

Other recordings that have been withheld from airplay include Pink Floyd's "Another Brick In The Wall," and Queen's "Body Language"

In the light of this censorship, an amusing little local song has been playlisted and is currently figuring on the independent charts and the Radio 5 chart (SABC's music station), and has entered the top 20 of the official South African chart, Springbok

It's "I Like " which is written and performed by a Johannesburg doctor who sings under the professional name of John Ireland. The production features suggestive sounds as replacement for words. "I Like oo . ooo With You" and so on

And if there is any doubt about the implications of the lyric content, the number, which has somehow broken through the censorship barrier, is published by a company called Pelvic Music.

Recorded on the independent Transistor label, and distributed through EMI, the single is proving to be one of the most consistent sellers here

ASCAP, BMI $ Aid PRS Surge

• *Continued from page 8*

the PRS year was 38 6 million pounds ($66 39 million), up 17% on the previous year After deduction of tax, donations and the cost of sponsorship of awards to members, the net income for distribution to PRS members and affiliated societies was 38.5 million pounds ($66 22 million), up 18% on 1980.

Licensing and administration costs were up, over the year, by 29% to a total 8.2 million pounds ($14 1 million).

Citing its financial statistics, the PRS says: "Apart from the effects of inflation, a major factor in the increase of these costs was the employment of additional staff in order to expand and intensify license coverage, to handle switch-over from bulk to direct-sit licensing of jukebox and background music locations, to undertake more comprehensive monitoring of radio and television stations and to document the growing volume of works generated by a constantly expanding membership."

On the latter point, the PRS membership increased to 14,715 by the end of 1981, up from 13,462 as at the end of 1980. The society points out that of that total 68% earned less than 250 pounds (around $430), with 16% earning between 250 and 1,000 pounds, 11% between 1,000 and 5,000 pounds and just 5% collecting more than 5,000 pounds ($8,600).

In fact, 64 pence of every pound collected went to the PRS' own writer and publisher memhers, with 19 pence going to affiliated foreign societies and 17 pence going to collection and administration costs

During 1981, a record number of new licenses, more than 29,000, were issued, but the great majority of these were new jukebox licenses replacing bulk licenses to operators

The total number of licenses issued "on the spot" by the society's inspectors last year rose to 14,873, as against 10,409 in 1980 By the end of 1981, there were 124,721 public performance licenses in operation in the U.K and Ireland, many of them covering multiple premises

PRS last year also kept up its financial aid to various musical causes, handing out grants totalling more than $90,000 to some 90 recipient organizations

CBS Holland Promo Puts Spotlight On Japanese Pop

AMSTERDAM—CBS Holland has launched a major promotional campaign, bannered "Music From The Rising Sun," to make contemporary Japanese music more popular here.

And the push, which runs through to the end of the fall, is being taken up by CBS companies in Belgium, Luxembourg, West Germany and France In the U.K., there'll be similar emphasis on building sales and impact for Japanese product but the campaign will run along somewhat different lines

In Holland, media representatives have received a not-on-sale promotion album containing 11 tracks from five Japanese pop acts, all signed to either CBS/Sony or the independent Japanese Alfa label, which is handled through Europe by CBS

Acts involved are YMO (Yellow Magic Orchestra), rated the most popular of all current Japanese pop acts, YMO musician Yukihiro Takahashi, girl singer Susan and the groups Ippu-Do and Sandii and the Sunsetz.

Holland's 500 or so most prominent record dealers have also been sent copies of the album, along with information sheets on Japanese pop music in general and Alfa label acts in particular. Also dispatched from CBS have been packages of stickers, posters and streamers

Built into the campaign is a new solo album, "What Me Worry?" by Yukihiro Takahashi, a solo LP from Ippu-Do frontman Masami Tsuchiya ("Rice Music") and "Heat Scale," a new album release by Sandii and the Sunsetz Coming in September is a solo album by YMO musician Haruomi Hosono, following by a Europe-wide release of a new LP by the YMO group itself.

And YMO is one of the key Japanese acts featured in a one-hour radio special by Dutch broadcasting network TROS (July 8), a transmission which created wide interest

Towards the end of July, the VARA network is putting out a three-hour special on modern Japanese pop music And there is a parallel spate of exposure for "Music From The Rising Sun" pop in such music magazines as "Muzick Info," "Oor" and "Vinyl" Then, in September, Sandii and the Sunsetz undertake a promotional trek through Europe

Vartan Plans Global Song Fest U.K.

LONDON—Charles Aznavour, Georgie Fame and the Nolans are among international pop names who have agreed "in principle" to appear at World Song Festival planned for the U.K. early next year, according to the organizers

Key industry figure behind this latest attempt to put Britain on the international music festival calendar is Vartan Mekkonian, known professionally as Jo Vartan, a London-based composer, musician and television director

He plans the first of what he hopes will become an annual event for the Royal Albert Hall, February 15, 1983, profits going to charity The festival will feature the Royal Philharmonic Orchestra and "an ultramodern rock group" in the first half, and these musicians will act as jury for the song contest which follows, carrying a $10,000 first prize and prospect of a recording deal

Vartan indicates that a sponsor is being sought and adds that no qualifications are being imposed on entrants, who must submit a top-line and cassette of entry songs, along with a 5 pound festival fee (roughly $8 50)

PROMINENT LOCAL RETAILER

Nigerian Charged In Piracy Case

LAGOS—A traditional chief from Anambra State who is also a prominent local record dealer is alleged by police here to be a key figure in a massive pirate record operation

It's estimated at this stage that around 300,000 pirate copies of product coming mainly from EMI, Decca and PolyGram are involved. Total value is set tentatively at some $800,000, and included in the mixed bag of pirated artists are Boney M., Bob Marley, Warrior and his Oriental Brothers, Chief Osita Osadebey, Kabaka and Shalamar

Police action started when detectives followed up an anonymous tip-off and raided a printing works in Ajegunle where the owner was found to be printing up illegal sleeves for the traditional chief

The chief was interviewed, clad in full regalia, at police headquarters and was arrested, he was later allowed to return on bail to his home in Aba, Imo State

Further investigations led to the arrest of 11 Nigerian businessmen, all described formally as "agents" of the chief, whose own name is not yet being used in media coverage of what Lagos police say is "a large scale fraud" case.

However, this anti-piracy action follows hot on the heels of the Performing Musicians' Assn of Nigeria mounting a national campaign (Billboard, May 29) to try to get the government to control the "appalling" record and tape piracy problems in this troubled territory

Sunny Ade, group president and one of the biggest selling local artists, reckons that if the activities of pirates and bootleggers in Nigeria could be checked, the government could collect revenue of up to $1 5 billion from the legitimate music industry

It's been estimated that there could be as many as 180,000 pirate outlets in the Nigerian federation.

Record industry executives here who confirmed to police that corporate product was involved in this latest anti-piracy swoop include Alhaji S A Akinbeh, Decca Nigeria executive director, and Bode Akinyemi, managing director of EMI here.

Italian Disk Assn. Elects La Falce

MILAN—Piero La Falce, managing director of CBS Italiana, has been elected vice president of the Associazione dei Fonografici Italiani (AFI), the Italian national record industry watchdog organization.

He takes over a second-in-command to Guido Rignano, managing director of Ricordi Dischi here, and AFI president, following the resignation of PolyGram executive Lidia Cameroni Gallas.

INTERNATIONAL MEET—WEA Singapore group, the Little Ambassadors, make an appearance on the "Merv Griffin" show during their first U.S. visit. The 46-member group, composed of seven to fourteen year olds, recently performed at several Los Angeles venues.

Local Acts Buoy Norwegian Trade

Domestic Product, Cassette Sales Engender Optimism

By ESPEN ERIKSEN

OSLO Although record and tape sales in Norway are approximately 10% below those of 1981's first half, there's considerable optimism evident in the industry, much of it attributable to the solid performance of local product. This now represents 25% of industry sales.

There's also been a dramatic increase in sales of prerecorded cassettes, so that Norway has become one of the few countries in the world where more cassettes are sold than LPs, according to Michael Aas, president of the Record Wholesalers' Organization, and also a director of PolyGram in this territory.

But local product sales hold the key to the future, and a major reason for the upturn is that technical standards of recording equipment available in local studios have improved out of all recognition. Almost as important a factor is that Norwegian radio and television networks rally round enthusiastically to showcase local talent.

The result is a constant stream of new acts to challenge the dominance of international names. In any given week, there's an average of three locally produced LPs in the national top 10.

Best-selling acts in Norway today include Finn Kalvik (Polar), Jahn Teigen (RCA), Trond Granlund (CBS), Stavangerensemblet (Mai), Olav Stedje (Philips), the John Eberson Group (CBS), Dollie (NB), Vaselina Bilopphoggers (Philips), Age Alexandersen (Norsk Plateselskap) and Jannicke (Talent).

Most of them come out with contemporary and adventurous pop sounds, yet the biggest LP seller in Norway is the "Frem Fra Glemselen" series, which features songs from 50 to 100 years ago, performed by Rita Engebretsen and Helge Borglund on the Talent label. The first 10 LP packages in this series sold a total 700,000 units here. The 11th, also produced by Per Johan Skyaerstad, is another instant chart success.

Another reason for optimism here, despite the gloomy marketplace statistics, is that over the past year or so, Norway has become accepted as a worthwhile and profitable territory for concert tours. In one peak period last year, there were visits here by Paul Simon, Bob Dylan, Stevie Wonder and Bruce Springsteen.

More recently, Queen and Elton John have made concert debuts in Norway and, on the distaff side, first-timers include Diana Ross, Mireille Mathieu and Nana Mouskouri.

Now the industry aim is to get Norwegian talent more readily accepted abroad. One big local success is the duo Dollie, two 18-year-old girls, Ingrid Bjornov and Benedict Adrian, already set for a Japanese trek this fall.

Danceable music with Swedish-language lyrics is an imported big-seller line in Norway today and country music is also very popular. In-car easy listening fare in this long, thin territory, with a very high motoring population, is an important aspect of the sales boom for prerecorded cassettes.

On the statistical side, industry sales in 1981 were roughly $62 million in Norway, as against $55 million in 1980. The estimated 10% drop this year eats into that apparent progress.

The LP versus prerecorded cassette figures in Norway make interesting marketplace observations. In 1980, album sales were 3.74 million, as against 3.24 million prerecorded cassettes. The 1981 final figures showed a total 3.5 million LP sales, but 3.67 million cassette sales were registered. Sales of LPs in Norway in 1981 were, in fact, down 6.6% on the previous year.

Industry pundits find it hard here to put a finger on just why record sales dropped. There was a small increase in retail price of albums, and there was an awakening of market interest in video.

And again, in 1981 the really big-selling albums were thin on the ground. Not so long ago a number one LP in Norway could well top the 150,000-200,000 mark. Now a chart-topping package is lucky to reach half that total.

Industry statisticians point out that in the 1978-79 period four LPs sold, together, a total million units in Norway over a 12-month period, and that represented nearly 13% of the total industry turnover. The four albums were: the first "Smurf" LP, originating in Holland; Abba's "The Album" and the "Grease" and "Saturday Night Fever" packages.

While the overall production picture in the Norwegian record industry changes little from year to year, with PolyGram and CBS out in front, followed closely by local company Arne Bendiksen, then EMI, there's a promising build-up of smaller independent companies, most centered in Oslo.

Among the liveliest of them are Snowflake Records, NB, Decibel, Norsk Plateselskap, Slagerfabrikken, Mariann and Mai.

CITES LACK OF ACTION ON TAPE LEVY

SNEPA Chief Ades Chides Gov't

By HENRY KAHN

PARIS—Lucien Ades, recently appointed president of industry watchdog organization the Syndicat Nat'l de l'Edition Phonographique & Audio-Visuelle (SNEPA), feels that the French government does not consider the economic state of the industry here to be bad enough to require immediate supportive legislation, such as a levy on blank tape.

He adds that, "illogical" though it may seem, the impression is given that the government must be satisfied that the patient is about to die before steps can be taken to cure him.

Home taping is a key aspect of the campaign Ades and SNEPA are mounting in a bid to gain government sympathy and support. But this time round Ades plans a change of emphasis when putting the industry point of view.

He says: "We reckon that home copying costs us about 30% of potential disk sales. So, in harsh economic terms, we are today selling 70 records when, without home-taping clouding the issue, we'd be selling 100.

"In the past, these statistical arguments have received a certain amount of government attention, but very little in the way of positive action. The previous government set up various study groups to ponder record industry problems separately, but not much progress was made.

"And the new government looks at the industry problems as a whole and appears to get lost in all the detail. Its enthusiasm for music in general is not really translated into economic terms because, for instance, there isn't much French recording of classical music. Most product in this field is of foreign sources.

"Popular music seems to inspire no greater government enthusiasm, despite the near delirium on behalf of the so-called 'chanson Francaises,' and this is also because most catalogs are built on foreign songs and recordings."

Ades, therefore, is spearheading the latest SNEPA campaign on cultural and creative grounds rather than statistical outlines of lost sales, dipping profits and the rest.

Cale LP Rights To Phonogram

AMSTERDAM—After two years of negotiations, Phonogram International has acquired world rights to the first six albums of U.S. singer-guitarist J.J. Cale.

The agreement was signed in the Phonogram International headquarters at Baarn by Aart Daalhuisen, president of Phonogram International, and attorney Nick Cowan of Shelter Records, acting on behalf of Denny Cordell.

Under the deal Phonogram also acquires exclusive rights to the current J.J. Cale album, "Grasshopper," and to a number of future albums for the territories of the U.K. and Ireland, countries which had previously been excluded from Phonogram's direct contract with Cale.

INDIE DISTRIB

New U.K. Company Set To Offer Marketing, Promotion Services

By NICK ROBERTSHAW

LONDON—A new independent distribution operation is to be set up here by former top RCA staffers Geoff Hannington and John Howes, partnered by barrister and music/video consultant David Pick.

Independent Distribution Services, or IDS, will open its doors Sept. 1, backed by seven-figure City investment and employing around 50 staffers in east London premises.

Says Howes, one-time RCA deputy managing director here: "The opportunities are wide open for a distribution operation run like a record company that can, if needed, provide marketing and field sales promotion services. The market share of the indie labels continues to increase, which means ever more sophisticated facilities are needed to handle them. And at the present, medium-sized labels looking for efficient distribution are very limited in the companies they can turn to. We estimate our target market as 40% of the U.K. music industry."

With its sights set both on small indie labels and the more substantial independents currently being handled by major companies, IDS looks set to take business away both from specialist distributors and mainstream record firms.

Pressing facilities will be offered to client labels, and negotiations are in train with an independent presser to ensure capacity is on tap when needed. All company functions will be fully computerized, and leading U.K. industry figures are being headhunted right now to fill IDS management posts.

Says Hannington: "We will be run like a record company except that there won't be an a&r department as such. We believe there is a gap in the U.K. music industry for this sort of total distribution company, and we intend to fill it."

He adds that IDS will also seek out foreign labels, who may see its service as a viable alternative to expensive license deals—sometimes entailing unwanted worldwide ties—with major companies.

The firm will distribute videocassettes, with field sales promotion back-up, as part of its operation, and plans a software leasing scheme to cater for independent video companies which may be wary of committing themselves to a major.

Hannington, former RCA managing director, has been most recently involved in the Transatlantic and Logo Records operations, which he acquired last year. Though he will retain an interest in both labels, their day-to-day running will be delegated more extensively to Logo staff.

Meanwhile, Britain's two best-established distributors of indie labels are at daggers drawn over the Rondelet Records imprint.

Pinnacle announced at the beginning of July its acquisition of the label for U.K. distribution, but the rival Spartan operation insists: "Contrary to recent statements, Rondelet Records has not terminated its sales and distribution agreement with Spartan, and Spartan is continuing to handle the label's product, under an exclusive sales and distribution contract."

The company adds that until negotiations with Rondelet on a contractual release are concluded, Spartan intends to protect its interests: "By taking the necessary action to prevent Rondelet product being sold by either Rondelet or Pinnacle anywhere in the U.K."

Sedaka Album Spurs South African Row

JOHANNESBURG—Neil Sedaka's appearance at the Sun City Venue in Bophuthatswana has been marked by controversy over an album spuriously titled "Sedaka Live At Sun City."

Local retailers have been advertising the release along with an offer of two free tickets to the artist's performance. But in fact, the album in question was recorded 10 years ago, and in Australia. Following complaints the campaign has now been dropped and the records withdrawn.

Sedaka's show is said to have broken even, but bookings for another top name currently in South Africa, Paul Anka, are said to be extremely poor, though favorable notices have increased demand somewhat. The same retailers involved in the Sedaka dispute have been offering tickets to purchasers of an Anka album, but this time the release is at least described as "newly recorded."

Foreign Ties Aid Supraphon Wing

PRAGUE—Over recent years, Supraphon's division handling schools and instructional sheet music has sought co-production deals with publishers abroad in an effort to slash production costs and widen the overall market.

One of its steadiest partner companies is Deutscher Verlag Fuer Musik in Leipzig, East Germany.

While the publishing link is working well in most areas, a problem does arise over prevention of export of such material from the German Democratic Republic to West Germany, where subpublishing rights to some music, notably Czech marches, are controlled by outside publishers.

But in other ways, the cooperation is paying rich dividends. Some projects see works, collated for use in schools, prepared by either Supraphon or Deutscher Verlag Fuer Musik, for use in both countries.

Czechoslovakia has taken on a bass guitar tuition book from Germany, while a tuba manual has gone from here to Germany. Organ improvisation is the subject of another important joint work.

Coming soon is a book of famed Czech marches, prepared in Prague. Though some brass band instruments differ in the two countries, it is still a worthwhile proposition to provide for alternative instrumental arrangements in the publication.

LUBOMIR DORUZKA

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BRITAIN

(Courtesy of Music Week)
As of 7/3/82

SINGLES

This Week	Last Week	
1	1	HAPPY TALK, Captain Sensible, A&M
2	4	ABRACADABRA, Steve Miller Band, Mercury
3	3	INSIDE OUT, Odyssey, RCA
4	NEW	FAME, Irene Cara, RSO
5	5	MUSIC & LIGHTS, Imagination, R&B
6	17	A NIGHT TO REMEMBER, Shalamar, Solar
7	3	I'VE NEVER BEEN TO ME, Charlene, Motown
8	13	JUST WHO IS THE 5 O'CLOCK HERO, Jam, Polydor
9	11	NO REGRETS, Midge Ure, Chrysalis
10	7	WORK THAT BODY, Diana Ross, Capitol
11	10	BEATLES MOVIE MEDLEY, Beatles, Parlophone
12	14	IKO IKO, Natasha, Towerbell
13	20	NOW THOSE DAYS ARE GONE, Bucks Fizz
14	8	I'M A WONDERFUL THING (BABY), Kid Creole & Coconuts, Ze/Island
15	25	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
16	8	HUNGRY LIKE THE WOLF, Duran Duran, EMI
17	22	LAS PALABRAS DE AMOR, Queen, EMI
18	21	MURPHY'S LAW, Cheri, Polydor
19	18	AVALON, Roxy Music, EG
20	NEW	SHY BOY, Bananarama, London
21	34	NIGHT TRAIN, Visage, Polydor
22	28	FREEBIRD, Lynyrd Skynyrd, MCA
23	18	THE LOOK OF LOVE, ABC, Neutron
24	15	I WANT CANDY, Bow Wow Wow, RCA
25	12	TORCH, Soft Cell, Some Bizzare
26	16	DO I DO, Stevie Wonder, Motown
27	26	HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis
28	9	GOODY TWO SHOES, Adam Ant, CBS
29	30	VIDEOTHEQUE, Dollar, WEA
30	NEW	DA DA DA, Trio, Mobile Suit Corp
31	NEW	I SECOND THAT EMOTION, Japan, Hansa
32	NEW	ME AND MY GIRL (NIGHT-CLUBBING), David Essex, Mercury
33	NEW	TAKE IT AWAY, Paul McCartney, Parlophone
34	27	FANTASY ISLAND, Tight Fit, Jive
35	23	WE TAKE MYSTERY, Gary Numan, Beggars Banquet
36	NEW	IT STARTED WITH A KISS, Hot Chocolate, Rak
37	33	GOING TO A GO GO, Rolling Stones, Rolling Stones
38	NEW	ROCK THE CASBAH, Clash, CBS
39	38	STREETWALKIN', Shakatak, Polydor
40	33	BRAVE NEW WORLD, Toyah, Safari

ALBUMS

This Week	Last Week	
1	1	THE LEXICON OF LOVE, ABC, Neutron
2	NEW	PICTURES AT ELEVEN, Robert Plant, Swan Song
3	2	AVALON, Roxy Music, EG/Polydor
4	4	STILL LIFE, Rolling Stones, Rolling Stones
5	NEW	MIRAGE, Fleetwood Mac, Warner Bros
6	NEW	IMPERIAL BEDROOM, Elvis Costello & Attractions, F-Beat
7	3	COMPLETE MADNESS, Madness, Stiff
8	5	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze/Island
9	7	RIO, Duran Duran, EMI
10	29	OVERLOAD, Various, Ronco
11	9	THREE SIDES LIVE, Genesis, Charisma
12	18	ABRACADABRA, Steve Miller Band, Mercury
13	35	FAME, Soundtrack, RSO
14	8	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare
15	6	THE CHANGELING, Toyah, Safari
16	15	FABRIQUE, Fashion, Arista
17	17	TURBO TRAX, Various, K-tel
18	16	ASIA, Asia, Geffen
19	11	NIGHT BIRDS, Shakatak, Polydor
20	15	TUG OF WAR, Paul McCartney, Parlophone
21	12	HOT SPACE, Queen, EMI
22	13	WINDSONG, Randy Crawford, Warner Bros
23	22	PELICAN WEST, Haircut One Hundred, Arista
24	14	ORIGINAL MUSIQUARIUM I, Stevie Wonder, Motown
25	31	ARE YOU READY, Bucks Fizz, RCA
26	20	CHARIOTS OF FIRE, Vangelis, Polydor
27	18	THE NUMBER OF THE BEAST, Iron Maiden, EMI
28	26	LOVE SONGS, Barbra Streisand, CBS
29	28	THE LOVE THAT WHIRLS, Bill Nelson, Mercury
30	NEW	DARE, Human League, Virgin
31	27	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
32	23	SULK, Associates, Associates
33	26	LIVE IN BRITAIN, Barry Manilow, Arista
34	NEW	1982, Status Quo, Vertigo
35	32	ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, Atco
36	NEW	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
37	34	THE EAGLE HAS LANDED, Saxon, Carrere
38	NEW	FRIENDS, Shalamar, Solar
39	37	PEARLS, Elkie Brooks, A&M
40	NEW	FIVE MILES OUT, Mike Oldfield, Virgin

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 7/10/82

SINGLES

This Week	Last Week	
1	1	ROSANNA, Toto, CBS
2	4	HURTS SO GOOD, John Cougar, Riva
3	3	BODY LANGUAGE, Queen, Elektra
4	11	ABRACADABRA, Steve Miller Band, Capitol
5	5	HEAT OF THE MOMENT, Asia, Geffen
6	7	WHO CAN IT BE NOW, Men At Work, CBS
7	6	CRIMSON & CLOVER, Joan Jett & Blackhearts, Boardwalk
8	10	LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
9	2	EBONY & IVORY, Paul McCartney & Stevie Wonder, CBS
10	9	I'VE NEVER BEEN TO ME, Charlene, Motown
11	8	SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M
12	13	CAUGHT UP IN YOU, 38 Special, A&M
13	12	THE OTHER WOMAN, Ray Parker Jr., Arista
14	16	ONLY THE LONELY, Motels, Capitol
15	18	EYE OF THE TIGER, Survivor, Scotti Bros
16	NEW	YOUR DADDY DON'T KNOW, Toronto, A&M
17	17	ALWAYS ON MY MIND, Willie Nelson, CBS
18	NEW	EYE OF A STRANGER, Payolas, A&M
19	15	LOVE PLUS ONE, Haircut One Hundred, Arista
20	20	TOO MANY TIMES, Mental As Anything, A&M

ALBUMS

This Week	Last Week	
1	1	TUG OF WAR, Paul McCartney, CBS
2	2	ASIA, Geffen
3	3	BUSINESS AS USUAL, Men At Work, CBS
4	7	STILL LIFE, Rolling Stones, Rolling Stones
5	9	EYE IN THE SKY, Alan Parsons Project, Arista
6	5	HOT SPACE, Queen, WEA
7	6	TIME & TIDE, Split Enz, A&M
8	8	TOTO IV, Toto, CBS
9	4	DIVER DOWN, Van Halen, Warner Bros
10	NEW	AVALON, Roxy Music, Warner Bros

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/12/82

SINGLES

This Week	Last Week	
1	2	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Dindisc
2	1	EBONY & IVORY, Paul McCartney & Stevie Wonder, Odeon
3	5	DA DA DA ICH WEISS BESCHEID, Frank Zander, Hansa
4	3	DA DA DA ICH LIEB DICH NICHT, Trio, Mercury
5	7	CARBONARA, Spliff, CBS
6	6	ICH WILL SPASS, Markus, CBS
7	4	ROSEMARIE, Hubert Kah, Polydor
8	9	SOMMERSPROSSEN, UKW, Telefunken
9	5	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
10	NEW	HEAT OF THE MOMENT, Asia, Geffen
11	NEW	GOODY TWO SHOES, Adam Ant, CBS
12	10	DOWN UNDER, Men At Work, CBS
13	12	DER KOMMISSAR, Falco, Gig
14	11	ADIOS AMOR, Andy Borg, Papagayo
15	17	JUST AN ILLUSION, Imagination, Ariola
16	22	GIRL CRAZY, Hot Chocolate, Rak
17	25	GERMANY CALLING, Tone Band, Polydor
18	21	FELICITA, Al Bano & Romina Power, Baby
19	NEW	CRIMSON & CLOVER, Joan Jett, Boardwalk
20	18	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
21	NEW	CENTERFOLD, J. Geils Band, EMI
22	19	SHIRLEY, Shakin' Stevens, Epic
23	18	VIEW FROM A BRIDGE, Kim Wilde, Rak
24	14	TAXI, Jaws8, Mercury
25	16	HIP HAP HOP, Spargo, Polydor
26	20	NON SUCCEDERA PIU, Claudia Mori, Ariola
28	28	UNA NOTE SPECIALE, Alice, EMI
29	28	MONOTONIE, Ideal, Eitel
30	NEW	MADE IN ITALY, Ricchi E Poveri, Baby

ALBUMS

This Week	Last Week	
1	2	85555, Spliff, CBS
2	3	TUG OF WAR, Paul McCartney, Odeon
3	1	EYE IN THE SKY, Alan Parsons Project, Arista
4	4	STILL LIFE, Rolling Stones, Rolling Stones
5	19	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
6	NEW	FUER USSZESCHNIGGE, BAP, Musikant
7	9	AVALON, Roxy Music, Polydor
8	7	SELECT, Kim Wilde, Rak
9	12	ASIA, Geffen
10	5	TRIO, Trio, Mercury
11	10	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Dindisc
12	NEW	DOLCE VITA, Spider Murphy Gang, EMI
13	8	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
14	9	ICH WILL LEBEN, Peter Maffay, Metronome
15	17	4, Foreigner, Atlantic
16	11	OLE ESPANA, Michael Schanze U D Fussballnationalmannschaft, Ariola
17	18	HOT SPACE, Queen, EMI
18	14	FIVE MILES OUT, Mike Oldfield, Virgin
19	13	MEINE HOEHEPUNKTE, Hubert Kah Mit Kapelle, Polydor
20	16	BEST MOVES, Chris De Burgh, A&M

JAPAN

(Courtesy Music Labo)
As of 7/12/82

SINGLES

This Week	Last Week	
1	NEW	HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Jenny's)
2	1	MADONNA TACHI NO LULLABY, Hiromi Iwasaki, Victor (NTV/Geiei)
3	2	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)
4	6	HYAKUMANDORU BABY, Johnny, King (Crazy Rider)
5	3	SEKIDOKOMACHI DOKKI, Kumiko Yamashita, Nippon Columbia (Watanabe)
6	5	NATSU NO HEROINE, Naoko Kawai, Nippon Columbia (Geiei)
7	8	OMAENI CHECK IN, Kenji Sawada, Polydor (Watanabe)
8	7	YES-YES-YES, Off Course, Toshiba EMI (Fairway/PMP)
9	11	SEI SHOJO, Hideki Saijo, RVC (Geiei)
10	18	SUMMER TOUR, RC Succession, London (Nakayoshi)
11	15	LA SAISON, Ann Lewis, Victor (Watanabe)
12	9	OTOKONO KUNSHO, Daisuke Shima, King (HTV/Crazy Rider)
13	14	NIJIIRO THE NIGHT CLUB, Southern All Stars, Victor (Amuse/PMP)
14	12	ON THE MACHINE, Tetta Sugimoto, Nippon Columbia (Office)
15	9	SILHOUETTE ROMANCE, Junko Ohashi, Nippon Phonogram (Kitajima/Geiei)
16	20	SHIAWASENITSUITE, Masashi Sada, Freeflight (Masashi)
17	13	AMAKU KIKENNA KAORI, Tatsuro Yamashita, RVC (Nichion)
18	NEW	MOUICHIDO AEMASUKA, Tsukasa Ito, Japan (Yui)
19	10	NAGISA NO BALCONY, Seiko Matsuda, CBS/Sony (Sun)
20	NEW	MANATSUNO SHOJO, Chiemi Hori, Canyon (Tokyo)

ALBUMS

This Week	Last Week	
1	1	PEARL PIASU, Matsutoya Yumi, Toshiba-EMI
2	NEW	I LOVE YOU, Off Course, Toshiba-EMI
3	3	PINEAPPLE, Seiko Matsuda, CBS/Sony
4	3	NOW AND FOREVER, Air Supply, Nippon Phonogram
5	NEW	SEIKO INDEX, Seiko Matsuda, CBS/Sony
6	NEW	JURIA, Iruka, Clarion
7	7	BIOGRAPHY II (Two), Takao Kisugi, Ki Kitty
8	6	OHINARU AIYO YEMEYO, Chiharu Matsuyama, News
9	NEW	GEORGE, George Yanagi, Warner-Pioneer
10	4	SOMEDAY, Motoharu Sano, Epic/Sony
11	NEW	BOYS&GIRLS, Shibugakitai, CBS/Sony
12	14	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
13	NEW	2222NEN PICNIC, Tulip, Toshiba-EMI
14	NEW	PROLOGUE, Akina Nakamori, Warner-Pioneer
15	8	TUG OF WAR, Paul McCartney, Toshiba-EMI
16	9	CENTRAL PARK CONCERTS, Simon & Garfunkel, CBS/Sony
17	16	NIAGARA SONG BOOK, Eiichi Ohtaki, CBS/Sony
18	20	ASIA, Asia, CBS/Sony
19	11	NIAGARA TRIANGLE Vol. 2, Various, CBS/Sony
20	13	STILL LIFE, Rolling Stones, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/12/82

SINGLES

This Week	Last Week	
1	1	I'VE NEVER BEEN TO ME, Charlene, Motown
2	2	SIX MONTHS IN A LEAKY BOAT, Split Enz, Mushroom
3	3	KEY LARGO, Bertie Higgins, Epic
4	4	DON'T YOU WANT ME, Human League, Virgin
5	5	HUNGRY AS A WOLF, Duran Duran, EMI
6	11	I RAN, A Flock Of Seagulls, Jive
7	7	MORE THAN THIS, Roxy Music, Polydor
8	6	MICKEY, Toni Basil, Radialchoice
9	5	VIEW FROM A BRIDGE, Kim Wilde, Rak
10	12	DON'T TALK TO STRANGERS, Rick Springfield, Wizard
11	13	PROMISED YOU A MIRACLE, Simple Minds, Virgin
12	19	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Mercury
13	5	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
14	10	I LOVE ROCK N ROLL, Joan Jett & Blackhearts, Liberation
15	17	CONTROVERSY, Prince, Warner Bros
16	NEW	POISON ARROW, ABC, Mercury
17	NEW	CLASSIC, Adrian Gurvitz, Rak
18	NEW	CAT PEOPLE, David Bowie, MCA
19	14	EBONY & IVORY, Paul McCartney, Parlophone
20	18	TEMPORARY HEARTACHES, Swanee, WEA

ALBUMS

This Week	Last Week	
1	3	AVALON, Roxy Music, Polydor
2	2	TIME & TIDE, Split Enz, Mushroom
3	1	RIO, Duran Duran, EMI
4	4	DARE, Human League, Virgin
5	7	HOT AUGUST NIGHT, Neil Diamond, MCA
6	5	CHARIOTS OF FIRE, Vangelis, Polydor
7	NEW	MIRAGE, Fleetwood Mac, Warner Bros
8	6	CIRCUS ANIMALS, Cold Chisel, WEA
9	10	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
10	8	TUG OF WAR, Paul McCartney, Parlophone
11	16	STILL LIFE, Rolling Stones, Rolling Stones
12	11	ORIGINAL MUSIQUARIUM I, Stevie Wonder, Motown
13	NEW	SOLID GOLD EASY ACTION, T. Rex, EMI
14	9	1982 WITH A BULLET, Various, EMI
15	16	TEMPORARY HEARTACHE, Swanee, WEA
16	18	DAYS OF INNOCENCE, Moving Pictures, WBE
17	12	BUSINESS AS USUAL, Men At Work, CBS
18	13	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
19	15	ASIA, Geffen
20	NEW	THE BROADSWORD & THE BEAST, Jethro Tull, Chrysalis

HOLLAND

(Courtesy Stichting Nederlandse)
As of 7/10/82

SINGLES

This Week	Last Week	
1	1	STILL LIFE, Rolling Stones, Rolling Stones
2	2	AVALON, Roxy Music, EG
3	3	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
4	4	TUG OF WAR, Paul McCartney, Odeon
5	5	EYE IN THE SKY, Alan Parsons Project, Arista
6	7	ANIMATION, Jon Anderson, Polydor
7	NEW	ABRACADABRA, Steve Miller Band, Charisma
8	NEW	WINDSONG, Randy Crawford, Warner Bros
10	8	SELECT, Kim Wilde, EMI

ALBUMS

This Week	Last Week	
1	3	SOMEONE LOVES YOU HONEY, June Lodge & Prince Mohammed, Dance Records
2	1	I WILL FOLLOW HIM, Jose, Carrere
3	NEW	DIEP IN MIJN HART, Andre Hazes, EMI
4	4	GOING TO A GO GO, Rolling Stones, Rolling Stones
5	6	FREEZE FRAME, The J. Geils Band, EMI
6	3	CAN'T TAKE MY EYES OFF OF YOU, Boys Town Gang, Rams Horn
7	7	DA DA DA I DON'T LOVE YOU, Love Trio, Mercury
8	NEW	I'VE NEVER BEEN TO ME, Charlene, Motown
9	9	IS DIT ALLES, Doe Maar, Killroy
10	NEW	DYNAMITE, Vanessa, Dureco

DENMARK

(Courtesy of BT/IFPI)
As of 7/7/82

SINGLES

This Week	Last Week	
1	5	EN SMULE FRED, Nicole, Jupiter
2	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
3	8	LIKE A ROLLER COASTER, Sugar, CNR
4	4	HVOR SKA' VI SOVE I NAT, Laban, EMI
5	NEW	WEEKEND, Alvin Stardust, Stiff
6	NEW	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Mercury
7	3	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
8	NEW	VINTERTUR PAA STROEGET, Anne-Grethe, Medley
9	3	SHIRLEY, Shakin' Stevens, Epic
10	8	ONE STEP FURTHER, Bardo, CBS

ALBUMS

This Week	Last Week	
1	NEW	3, Rugsted-Kreutzfeldt, CBS
2	3	TUG OF WAR, Paul McCartney, MPL
3	NEW	FOR FULD MUSIK VOL. 8, Various, EMI
4	1	SELECT, Kim Wilde, Rak
5	7	VINDEN VENDER, Anne-Grethe, Medley
6	9	FIVE MILES OUT, Mike Oldfield, Virgin
7	6	STUERNE TIL STOEV, Sebastian, Medley
8	8	ARE YOU READY, Bucks Fizz, RCA
9	NEW	BLACK OUT, Malurt, Medley
10	NEW	THE HUNTER, Blondie, Chrysalis

French Service Offers Programming Advice

PARIS—The rash of new local independent radio stations in France has thrown up a new service that offers them advice on how to make the best use of their airtime.

Known as Radio Locale Service, the operation is based in Cannes, where it devised the programming for MIDEM's own Radio Jackpot earlier this year. Now its clients include Radio Alpes Maritime, Radio Telex Var, R.P. Radio and Radio Toulon.

Since radio was freed, many French towns and cities have conceived an ambition to communicate directly with the people of their regions, particularly since the citizens are also voters. But it has become evident that listeners would be scarce if programs were comprised of nothing but politics, economics and public statements.

RLS aims to provide expert advice on schedules that will keep the public tuning in. Each month it publishes a "playlist" of program ideas, covering French and international light music, jazz, classical music, and current pop product, as well as plays, interviews and other fare.

WHAT'S THE INTERNATIONAL BUYERS GUIDE ALL ABOUT?

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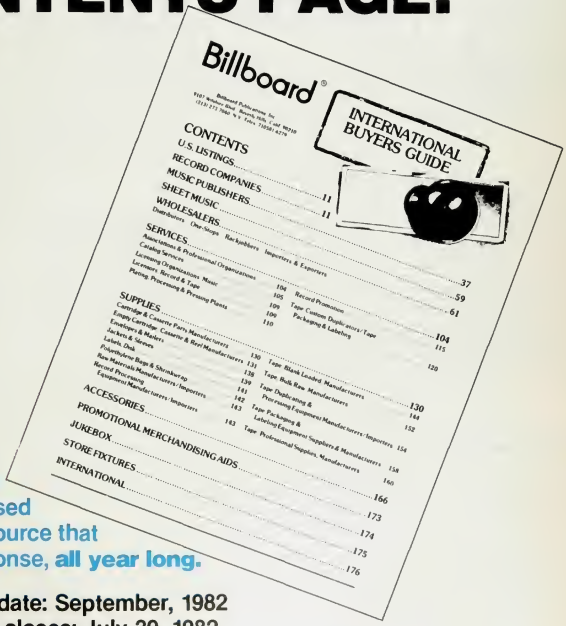

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INTERNATIONAL BUYERS GUIDE

CONTENTS

U.S. LISTINGS
RECORD COMPANIES 11
MUSIC PUBLISHERS 11
SHEET MUSIC 11
WHOLESALERS
Distributors · One-Stops · Rackjobbers · Importers & Exporters 37
SERVICES
Associations & Professional Organizations 59
Catalog Services 61
Licensing Organizations: Music 104
Licensing: Record & Tape 115
Pressing, Processing & Pressing Plants 120
SUPPLIES
Cartridge & Cassette Parts Manufacturers 130
Cartridge & Cassette & Reel Manufacturers 131
Envelopes & Mailers 132
Jackets & Sleeves 134
Labels, Die-Cutters 136
Polyethylene Bags & Shrinkwrap 139
Raw Materials Manufacturers/Importers 142
Record Processing 143
Equipment Manufacturers/Importers 146
ACCESSORIES 166
PROMOTIONAL MERCHANDISING AIDS 173
JUKEBOX 174
STORE FIXTURES 175
INTERNATIONAL 176

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Billboard.
1982-83 International Buyers Guide

Billboard's Top Album Picks

Survey For Week Ending 7/17/82

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Pop

JOE JACKSON—Night And Day, A&M SP4906. Produced by David Kershenbaum and Joe Jackson. After taking time off for a swing album and tour Joe Jackson is back with a contemporary rock album written recorded, and all but dedicated to New York City. With influences as diverse as Latin street funk, art rock and classical jazz Jackson divides the LP into a Night' side which you can dance to, and a 'Day' side you can hum along with. It's a very ambitious effort and Jackson pulls it off, with the album featuring his keyboard and saxophone playing as well as singing.

AVERAGE WHITE BAND—Cupid's In Fashion, Arista AL9594. Produced by Dan Hertman. AWB is hotter than ever and their latest 10 cuts sizzle with the sounds of funk laced pop. The group somehow manages to satisfy the needs of radio programmers in the pop, jazz, R&B and rock categories simultaneously. Standout cuts include 'You're My Number One,' 'Easier Said Than Done' and a remake of 'Reach Out I'll Be There.'

ORIGINAL MOTION PICTURE SOUNDTRACK—Rocky III, Liberty LO-51130. Produced by Bill Conti. The third film melodrame chronicling the underdog turned champ is beating odds by posting solid box office and favorable reviews rivalling the blockbuster original. Thanks to AOR pickup on Survivor's single of the main title 'Eye Of The Tiger' the project also appears to be regaining its earlier record/tape clout as well, and while the soundtrack may have to split sales with Survivor's own LP, Bill Conti's contemporary score and three vocals by Rocky's brother Frank Stallone are already generating interest at retail.

Latin

ARMANDO MANZANERO—Otra vez Romantico, RCA RKL1 7020. Musical Direction: J.P. Soares. Brazilian director Soares has incorporated elements previously unheard in the Mexican composer/vocalist's albums, slapping bass lines, aggressive percussion and string arrangements meshed with flute harmonies and jazzy sax solos. The author of 'It's Impossible' ought to recapture many of his old fans as well as make new ones.

EL GRAN COMBO—Nuestro Aniversairo Combo Records RCSLP 2026. Produced by Ralph Cartagena. Twenty years and many more musical scores ago, this Puerto Rican salsa band started offering its unique brand of dancing rhythms. Today Rafael Ithier's boys sound as danceable and exciting as ever. Could it be that EGC's halcyon days are still to come?

GATO BARBIERI—Bahia, Fania JM 6080. Produced by Teo Macero, Jay Chattaway and Gato Barbieri. First album for Fania Records. Still not the Gato of 'Viva Emiliano Zapata' yet not as mellow as during A&M days. La diferencia? Stronger rhythm section. Example: the title cut and 'Retorno.'

First Time Around

SWINGERS—Counting The Beat, Backstreet BSR5328 (MCA). Produced by David Tickle. The title tune of this U.S. debut LP has been a big hit in the Swingers' native Australia. And no wonder: it's a catchy pop rock tune with distinctive vocals by the group's two vocalists and primarily by guitarist Philip Judd. But 'Counting The Beat' is only the opener; the album gets better as it goes along with this three man band creating a full and textured sound. Fans of Squeeze should enjoy this.

THE ALLEY CATS—Escape From Planet Earth, MCA MCA5333. Produced by Randy Stodole. Stodola is also the singer, guitarist and songwriter for this three person group from Los Angeles. He is helped out on vocals by bassist Dianne Chai, forcing a comparison to X, another area band making the transition from new wave to pop acceptance. But the Alley Cats play it a little closer to the bone: the songs are more basic, somewhat more energetic, never pretty for their own sake, and hardly less literate or musical. It's a band to watch.

THE DAWGS—My Town, Star Rhythm Records LP102. Produced by Cub Coda. Arguebly the last time rock n' roll was really fun was in the mid '60s before the music became political and Sgt. Pepper made it serious. It is those fun days, bracketed by Chuck Berry and early Rolling Stones and influenced by Motown, that are evoked by the Dawgs, a Boston area four man band whose original material is perfect bar band stuff but which works on disk as well.

80S—Stand In Line, RCA NFL 1 8013. Produced by Dennis MacKay. This new quartet [illegible] progressive pop that points to such precursors as [illegible] Amt[illegible] and the late Crack The Sky. Smooth vocals, [illegible] melodies and intricate time changes mesh with lush synthesizer [illegible]

tures and often caustic lyrics in a style that should garner early AOR attention while showing potential for softer pop and mainstream rock formats as well.

EPs

THE FIBONACCIS—Index Records EP02. Produced by Philip Randal and the Fibonaccis. This seven song EP begins with 'Sergio Leone,' a tribute to the music of spaghetti Westerns, and continues in this odd but melodic vein. The music is clever and quirky, not falling into any particular genre, but certainly ambitious. You can tell that the four people in this band have been classically trained. Still they have fun.

Billboard's Recommended LPs

pop

RIOT—Restless Breed, Elektra E160134. Produced by Steve Loeb, Billy Arnell. This five man band specializes in the bruising heavy metal rock'n roll that made superstars of AC/DC, Zeppelin and Nugent. But it also is able to successfully modify its style, as on the power balled 'Restless Breed,' which could lead to significant radio exposure on progressive rock stations. The group's Elektra debut last year, 'Fire Down Under,' made strong inroads on the Billboard chart. Rhett Forrester is effective as the group's new lead singer.

OINGO BOINGO—Nothing To Fear, A&M SP4903. Produced by Oingo Boingo and Joe Ciccarelli. This eight man band from the West Coast plays highly rhythmic theatrical rock, making good use of a three-man horn section. On its second LP it comes up with 10 strong songs with both lyrics and compelling dance tracks. Oingo Boingo's music is hectic but not cluttered. The arrangements are the key here.

MECO—Swingtime's Greatest Hits, Arista AL9605. Produced by Meco Monardo, Dan Levine, Lance Quinn, Tony Bongiovi. Meco's dance beat goes on; this time tackling swing era material plus a bow to the cha cha rage with 'Patricia' and 'Cherry Pink And Apple Blossom White.' Swing purists may not go for the steady background beat, but they should admire the polish and energy. There are 19 themes in all.

VARIOUS ARTISTS—Bay State Rock, Vol. 1, An Anthology of Massachusetts Rock'n'Roll, Star Rhythm Records LP101. Compilation produced by David Pierce. Now here's a collector's item: a collection of obscure Boston area bands who recorded in the mid '60s. They didn't make it then and they are hardly going to make it almost 20 years later, but it is interesting to hear what an immediate and profound effect the Beatles had on struggling new bands. Included here are songs by Teddy & the Pendas, the Chessmen, Improper Bostonians, Revellers and Rockin Ramrods.

THE RODS—Wild Dogs, Arista AL9601. Produced by Carl Canedy, David Feinstein and Martin Pearson. AOR stations aiming at male demographics will find plenty of material to program on the Rods' second Arista album. The group plays heavy metal selections like 'Too Hot To Stop' and 'The Night Lives To Rock' with an energy that belies the fact that it contains only three members. It will be interesting to see if their treatment of the Supremes' 'You Keep Me Hangin' On' will match the success of fellow heavy metal group Van Halen's top 30 hit with 'Pretty Woman.'

B.E. TAYLOR GROUP—Innermission, MCA 5335. Produced by Mark Avsec and Donnie Iris. This five member group has enough of a progressive edge to distinguish them from the numerous bands fighting for airplay. They utilize some arrangements not generally used in rock, including horns on the vibrant 'Stand Up For Love.' All the tunes are originals except for a cover of the Ronettes' '60s hit 'Be My Baby.'

TRANSLATOR—Heartbeats And Triggers, Columbia ARC 38162. Produced by David Kahne. This four piece band is already established on the Los Angeles and San Francisco local club circuit. The group delivers vibrant progressive rock tunes with a strong percussive beat. The crisp production is headed by Kahne, who has worked with Romeo Void and Pearl Harbour and the Explosions.

THOMAS LEER—Letter From America, Cherry Red/Cachalot ARIPE 1. Producer not listed. This double album cuts across funk, electronic jazz and rock lines. The music is innovative and danceable. Most of the cuts are lengthy, falling in the five minute range.

BONNIE HAYES WITH THE WILD COMBO—Good Clean Fun, Slash Records SR 112. Produced by Steve Savage. The title [illegible] The [illegible] pop with talk of boyfriends and Burger King. The album graphics are especially fun, with cuts like [illegible] Girl Like Me living up to the packaging's [illegible]

ORIGINAL SOUNDTRACK—Eraserhead, International Record Syndicate SP70027 (A&M). Produced by David Lynch and Alan R Splet. The film was [illegible] 197[illegible] but [illegible] soundtrack uses [illegible] with [illegible] natural sounds

melded together. Just the thing for fans of the film. Included also is a picture of the baby.

THE FLESH EATERS—Forever Came Today, Ruby Records JRR805 (Slash). Produced by Chris Desjardins. It is obvious the Flesh Eaters have a lot to say; their inside sleeve is crammed to the margins with lyrics and observations. Chris D. (Desjardins), who leads this band, sings and writes the songs, is a poet of some worth, and Ruby says this LP is a 'soul baring diary of brutal love songs, tales of romantic obsession, transcendence and supernatural decay.' The music is blistering rock n'roll, more accessible than one would first think.

LYDIA LUNCH 13-13, Ruby Records JRR806 (Slash). Produced by Lydia Lunch and 13-13. 13-13 was Lydia Lunch's band when this LP was recorded in Los Angeles, but the band has since disbanded and Lunch now lives in Britain. What remains is this record, an adventure in post punk psychedelia. In one way it is about accessible as Lunch gets, but it is still droning, angry and though Lunch can sing, she would rather chant or recite her often apocalyptic lyrics. Lynch may be a bit too unsettling for radio, but maybe that's radio's fault.

RICHARD HELL & THE VOIDOIDS—Destiny Street, Red Star Records RED801. Produced by Alan Betrock. It's hard to believe but this is only Richard Hell's second LP, following by five years his 'Blank Generation' debut. This LP is accessible enough for radio, while still keeping the bite and power that made Hell one of the new wave finding fathers. The songs are strong and insightful, while the dual guitars of Robert Quine and Naux are an extra bonus here. This LP may surprise a lot of people.

EEK-A-MOUSE—Wa-Do-Dem, Greensleeves Records GREL31 (Shanachie). Produced by Henry Juujo Lawes. It's a bit tough to understand Eek A Mouse's lyrics but this vocals and reggae music are unmistakable. He has a unique and sure voice, and it almost doesn't matter what he sings about, the message comes through. Though the vocals are mixed more up front than is usual in reggae, nevertheless the backup band is nothing to be ashamed of here. It is understated to a point.

black

BILLY OCEAN—Inner Feelings, Epic FE 38129. Produced by Billy Ocean and Nigel Martinez. Singer/songwriter/keyboardist/producer Ocean follows up his 'Calypso Funkin'' charter with a rhythmic romp through some challenging musical territory. By blending beats Ocean keeps interest high while his driving vocals propel the music forward. 'Rock A Bye Baby' and 'No Matter What' seem like worthy singles to keep Ocean afloat on the charts while his talent scope widens.

WYND CHYMES—Arrival, RCA NFL1 8021. Produced by Anthony A. Lockett. Slick Southern soul/funk jumping with '80s instrumental range and vocal versatility. Wynd Chymes benefits from producer/songwriter Lockett's Cameo connection to make a poised, polished arrival. 'Checkin' Out Your Stuff' and 'Love Has Come Again' are fresh and funky enough and the midline 'Real Deal' tag could bring this nine man band to the charts.

BLACK UHURU—Black Sounds Of Freedom, Greensleeves GREL23 (Shanachie). Produced by Prince Jammy. By garnering rave reviews for past album releases and opening for the Police on some legs of that group's recent tour, Black Uhuru stands a good chance of becoming well known with the American record buyer. This set, though originally released in 1977, sounds thoroughly up to date and is compatible with Black Uhuru's current material. Try on 'African Love' or 'Willow Tree'; they're infectious.

STEEL PULSE—True Democracy, Elektra E160113. Produced by Earl Pitterson. This Birmingham, England based band deals in a light, lilting form of reggae that should appeal to purists and adventurous pop fans alike. The six man group had three previous LPs on Island, Mango and herewith makes its debut on Elektra. The lyrical messages range from songs of love and peace to history and sensual pleasures. Appropriately the lyrics are printed on the back cover.

country

MARTY STUART—Busy Bee Cafe, Sugar Hill 3726. Produced by Marty Stuart. Stuart is a virtuoso musician on anything with strings, as well as a 10 year veteran of country performing at the ripe age of 22. A graduate of Lester Flatt's band and now with Johnny Cash, Stuart's assembled a blue ribbon panel of players for this debut. Though he romps through the cuts in the company of Cash, Doc and Merle Watson, Earl Scruggs and Jerry Douglas, among others, he's far from intimidated. He even sings well and could continue what Ricky Skaggs has so admirably begun on the charts.

JIMMY C. NEWMAN—Cajun Country, Delta DLP1144. Produced by "Gery Lynn" Petty. As the title promises, this is a total Cajun romp, alternately soulful and festive and dominated throughout by Bessyl Duhon's sprightly French accordion. Newman's voice still has the edge and reach that long ago made him one of the chief interpreters of this vital musical form.

gospel

TERRY TALBOT—On Wings Of The Wind, Birdwing 3797S. Produced by Terry Talbot. Marked by Talbot's gentle vocal and a lilting backing chorus, all 11 tracks here ease their way out of stereo speakers in a manner indicative of the LP's title. Talbot's frequently vibrato vocal and the layers of strings are often edged by some acoustic guitar strumming, helping create a slight folk flavor as on 'Song Of Solitude,' although the overall sound is a solemn choral praise style.

DINO—Encore, Light 5809. Producer unlisted. Leading a full orchestra with his dazzling piano pirouettes, Dino builds walls of music that sometimes move dramatically, at other times halt in effective silences. The arrangements succeed as original musical textures while remaining generally faithful to the melodies of the 10 gospel classics in the set.

THE WILLIAMS BROTHERS—Brother To Brother, Myrrh 6717. Produced by the Williams Brothers. This current formation of the long time Williams Brothers group create a musical synthesis that should appeal to fans of soul, r&b, black gospel and blues. On most cuts, the backing chants form a convincing rhythmic vocal bed couching the gutsy lead singing traded among the four members and leaving room for excellent drum and keyboard work. The range includes the rapid punch of 'Call Him Up,' the vocal depth of 'I'll Fly Away' and swinging rhythm of 'For The Wrong I've Done,' but all cuts show intelligent styling and careful performance.

THE CATHEDRALS—Something Special, Canaan 9890. Produced by Bill Gaither. This high variety album reveals a modern Southern gospel style group having fun at what they do—a quality that distinguishes the best artists in that form from many contemporary singers. The best examples here are 'I Don't Want To Live No More Without Jesus,' with its spice of New Orleans jazz and laughter at the end of the track, the ironic western 'Mexico' and 'Wade Right In,' a country tune etched with Ricky Skaggs' fiddle.

latin

ARMANDO MANZANERO Otra Vez Romantico, RCA RKL17020. Musical Direction: J.P. Soares. A radical change in this Mexican composer/vocalist's lyrical content and production values. Platonic love themes squeezed in layers of mellow strings have given way to more personal, up beat topics. Brazilian director Soares has incorporated elements previously unheard in Manzanero's albums, slapping bass lines, aggressive percussion and strings arrangements meshed with flute harmonies and jazzy sax solos. With soulful renditions of numbers like Roberto and Erasmo Carlos' 'Desayuno' (the one song not written by Manzanero), the author of 'It's Impossible' ought to recapture many of his old fans as well as make new ones.

jazz

DON CHERRY—Ankara, Picc-A-Dilly 3511. Produced by Keith Knox. Tibet, Picc-A-Dilly 3511. Produced by Keith Knox. Inspired by his world travels, the Oklahome trumpeter offers two unconventional LPs accompanied by odd percussive instruments. It is not jazz in the true sense but will interest certain jazz buffs and musicians because of the unique sounds Cherry captures on vinyl.

LEE MORGAN—See Autumn, Picc-A-Dilly PIC3447. No producer listed. The title side occupies all of the second side. There are three other titles, and the late trumpeter plays well with minimal backup. A shocking absence of notes, however, leaves the listener wondering about the when, where and who aspects of the music. An LP for a minuscule market.

BUTCH MILES SEXTET—Salutes Gene Krupa, Famous Door HL142. Produced by Harry Lim. Drummer Miles is framed by a quintet of New York's most gifted musicians and charts and tenor sax by Jorge Anders in this spirited, tasty recital of six tunes popularized 40 years ago by the late drummer Krupa. Among the titles 'Boogie Blues,' 'Drum Boogie,' 'After You've Gone.' Highly recommended.

HERBIE HARPER—Revisited, Sea Breeze SBD101. Produced by Harry Babasin and Herbie Harper. It's a welcome return to vinyl for trombonist Harper who was 'lost' in the L.A. studios for years. He, Jim Nichols, Chuck Piscitello and Bob Badgley offer a thoroughly entertaining set of seven evergreens with particularly rich musical rewards from 'My Inspiration,' 'Shadow Waltz,' 'Sentimental Mood' and 'All The Things You Are.' Taped digitally, it's an outstanding LP. Notes are by Bob Gordon.

HARRY ZIMMERMAN'S BAND—Dixieland Favorites, Picc-A-Dilly 3465. No Producer listed. Zimmerman's aggregation plays cleanly with spirit 12 two beat evergreens including 'South Rampart Street,' 'High Society,' 'Tin Roof' and 'Tiger Rag' but there are better versions available in other LPs. Picc A Dilly's deplorable lack of information on the music and the musicians cannot possibly help sales.

PAUL CACIA'S BIG BAND—All In Good Time, Alexander Street Music ALX2400. Produced by Paul Cacia. The leader displays ample technique and will impress even more when he learns

(Continued on page 67)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

EXCERPTS OF AN INTERVIEW WITH JOE JACKSON FOLLOWING THE COMPLETION OF HIS LATEST ALBUM, "NIGHT AND DAY," WHICH WAS WRITTEN AND RECORDED ENTIRELY IN NEW YORK CITY.

INTERVIEWER: Does the album title, "NIGHT AND DAY," reflect 24 hours a day in the city?

JOE JACKSON: Yeah. Since moving to the city, I've seen many bizarre things while walking the streets. There is an amazing wealth and diversity of music going on here. I was describing a mood, a feeling of optimism. I feel this album is very optimistic. All the really uptempo stuff is called the "Night Side," whereas the ballads are on the "Day Side." Nighttime represents excitement. Daytime is when you have to cope with life and think about what's happening — and get over your hangover... like the point between getting over one hangover and acquiring another.

INT: The tracks from the "Night Side" all run into each other at a fast-driving, infectious pace...
J.J.: I thought it would make it that much more intense — like being in a club where every record cross-fades into the next. The poor, unfortunate listener doesn't have a chance to collect his thoughts — or take a breath! The side's last cut, "Steppin' Out," is a song about the romance of nightlife...

INT: What do you think it is, about nightlife, that gets into people's blood?
J.J.: Because it's fun, you know?

INT: "Breaking Us In Two," opens up side two. You've called it the "Day Side" because you like to take it a bit slower and easier...
J.J.: This album is a 50/50 mix, which I think is nice. If you feel in the mood to listen to some ballads, you can just put the "Day Side" on.

INT: It seems you're not afraid to sing with conviction and emotion, which is rare today.
J.J.: Yeah. You know, people are too concerned with whether they're going to appear cool, or hip, or whether their "street" credibility will suffer if they do this, or that. No one's going to be hip forever. Who cares. The important thing is to follow your instincts, and produce the best music you can.

INT: Again, from the "Day Side," the cut "Real Men" really grabs people. It's dramatic, almost Phil Spectorish at times. The instrumental is quite clear and the words are striking. They mean something.
J.J.: Yeah. Well, hopefully that's true. It's a song about the age old battle of the sexes. Times are changed, but no one's really quite sure what the score is. I think your average male has had his masculinity and supremacy threatened to the point where he's not sure what it is he's supposed to do. Intelligent, forward thinking, in the sexual arena, is being done by women. It's all about the way stereotypes have reversed, turned upside down and become meaningless.

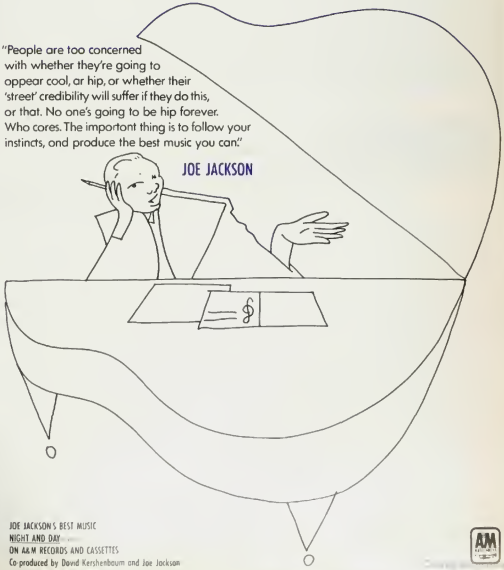
INT: Will you begin touring?
J.J.: We start off going all over Europe and England. We end up doing the biggest tour ever, of the States — four or five months. We have a few days off, now and again, to try and prevent ourselves from going crazy, but we'll be covering the whole country. Canada, as well.

INT: All of your albums have been so different... Any hints on the next?
J.J.: I've got a few ideas, but I'm not saying...

JOE JACKSON
NIGHT AND DAY

"People are too concerned with whether they're going to appear cool, or hip, or whether their 'street' credibility will suffer if they do this, or that. No one's going to be hip forever. Who cares. The important thing is to follow your instincts, and produce the best music you can."

JOE JACKSON



JOE JACKSON'S BEST MUSIC
NIGHT AND DAY
ON A&M RECORDS AND CASSETTES
Co-produced by David Kershenbaum and Joe Jackson

Latest Arbitron Figures Show AC Formats Hurting On AM Dial

• Continued from page 1

from 3 6, but down from 4 3 a year ago.

AC FMs in the market present a mixed picture, as successes of black stations pull down others' shares. Most successful is WCLR, up to 3 7 from 3 5 in the winter and 2.9 a year ago. But WFYR is down to 2 5 from 3.8 in the winter and 2 8 a year ago. WKQX is down to 2 7 from 2 9 in the winter and 3 7 a year ago.

In Birch, WCFL has a 1 9, unchanged from the previous period, and up from 1 5 in February/March. WLS-AM has a 5 4, almost flat from the 5 3 and 5 5 it had in previous periods. WLS-FM is down to 5.4 from 5 7 and 7.0. WCLR is down to 2 6 from 3 2 and 3 8. WFYR is down to 2 9 from 3.2 and 3 4 and WKQX is down to 3 3 for the last two periods from 4 1.

Another format story in Chicago is the decline of country. Collectively, country stations in the new Arbitron are down to 7.5 from 9 1 a year ago. WMAQ slides to 3 6 from 3 9 in the winter and 5 1 a year ago. WJEZ has a 2.3, up from 1.6 in the winter, but down from 3 1 a year ago. Newcomer to the country scene is WUSN with a 1 6, up from 1 3 in the winter.

In Birch, WMAQ has a 3 6, up from 3.4 in March/April, but down from 4.2 in the period before that. WJEZ has a 1.9, up from 1 7, but down from 2 5 in February/March. WUSN has a 2 3, up from 1 8 and 1.2.

Kent Burkhart says he smells an AOR battle royal shaping up in the Chicago market. "There's an acute ethnic situation (black stations on the rise) and they are shaving down the white (share) points." Burkhart reasons that with less food (listeners) to go around, those at the dining table will begin to fight.

WLUP is the AOR leader in Arbitron with a 3 8, down from 4 2 in the winter, but up from 3 1 a year ago. WMET is about flat with a 2 4 from the 2 3 it had in the winter, but down from 3 5 it had a year ago.

WXRT seems to be out of the race with a 1 6, down from 2.0 in the winter and 2 1 a year ago. In Birch, WLUP is up to 6 9 from 6.7 and 5 4. WMET is up to 4 8 from 3 5 and 3 4 and WXRT is down to 2.5 from 3.6 and 3 5. These higher numbers in Birch reflect a continuing disparity between Arbitron and Birch in which the latter telephone retrieval methodology shows AORs to perform better.

In Detroit, WNIC-FM leads the AC race in Arbitron with a 5.1, down from 5.6 in the winter, but up from 4 7 a year ago. WMJC follows in this format with a 3 7, up from 3 5 in the winter, but down from 4 4 a year ago. Burkhart calls the stations "stabilized," with WNIC doing a better job.

But what ever became of the big AC/top 40 leader in this market, CKLW, the "big eight" across the Detroit River in Windsor, Ont? Granted that it has Canadian content problems, but Burkhart finds it another AM victim. It's down to 2 3 from 2 7 in the fall and 3 5 a year ago. After a 3 8 peak in the summer of last year, the station has been in steady decline.

After a big introductory run up by WLLZ, Burkhart sees the Doubleday station and ABC's WRIF stabilized in the latest Arbitron. He expects there won't be more than a one share difference between the two AORs for some time to come. WRIF is ahead in the latest report with a 6 3, while "Detroit Wheels" has a 6 1. WABX, now seeking an older audience with the new consultancy of John Sebastian (he began work June 1), finished the spring Arbitron with a 3 3, not much change from the 3 4 it had in the winter or the 3 9 it had a year ago.

Country is alive and well in Detroit, with WWWW settling in to a 4 0 share after peaking at 5 1 in the fall. Burkhart finds this pattern at the former AOR station typical of new country and top 40 formats. "They run up when they are new and then settle back with a 10% to 20% loss. It doesn't always mean they have lost listeners. Sometimes it's just a case of these listeners listening less as the novelty wears off."

Burkhart also sees WTWR's move to country to form a combination with AM sister station WCXI a strong move on Golden West's part. He predicts WTWR will win a 4 0 share. It registered a 2 8 in its last performance as a top 40. WCXI has a 3 1, down from 4 8 in the winter and 3 4 in the spring.

Commenting on the St Louis market, Burkhart notes that there is no Hot 100 station in the market. "I wish I had an FM in that market. I'd go top 40 and have an eight share in six months. You can bet that somebody will do that."

Looking at the AOR situation, Burkhart suggests that KWK-AM-FM have emerged as "champions of album rock in St Louis," and he adds that "KSHE may have the AOR image, but it really didn't go to war with Doubleday." Doubleday owns the KWK combination.

The KWK combined share is 7 7, down from 8 7 in the winter and 9 0 a year ago, but KSHE has a 4 5, down from 6 3 in the winter and 7 8 a year ago.

Country is doing well in St Louis. KSD-AM is down to 4 1 from 5 0 in the winter but up from 3 7 a year ago while WIL-AM-FM have a combined share of 9 7, up from 8 2 in the winter and 7 8 a year ago.

The new Differential Survey Treatment measurement of blacks by Arbitron in St Louis has had an effect on black stations there, but they did better in the winter.

KATZ is down to 2 7 from a winter high of 3 2 from a 1 1 a year ago. WESL is down to 1 9 from winter's 2 1 but up from 1 4 a year ago.

Following are brief highlights from Philadelphia, Boston, San Francisco and Washington. Details and analysis of these markets will appear next week.

Philadelphia: Talk KWK is number one with an 8 8 share, followed by MOR WMGK with a 7 6, black WDAS-FM with a 7 4 and Hot 100 WEAL-FM with a 6 4.

Boston: AC WHDH tops the list with 8 5, followed by AC and talk WBZ with an 8 4, AOR WCOZ with a 7 4 and Hot 100/urban WXKS-FM with a 7 0.

San Francisco: Talk KGO-AM is the leader with 8 6, followed by news KCBS with 4 9, black KSOL with 4 8 and Hot 100 KFRC with 4 2.

Washington: Urban WKYS is the new number one here with 8 4, followed by beautiful WGAY-FM with 7 ?, MOR WMAL with 7 5 and black WHUR with 6 9.

SPRING ARBITRONS

New Methodology Is Key To Black, Urban Increases

By DOUGLAS F. HALL

NEW YORK—The impact of Arbitron's new method of measuring black listeners is vividly demonstrated by the spring books for Chicago and Detroit. In both of these markets, stations with black and urban contemporary formats are on the rise.

The method, known as Differential Survey Treatment (DST), was put into effect for the winter Arbitrons, when 22 markets were measured. For the spring ratings it was extended to all markets.

Essentially, Differential Survey Treatment puts measurement of blacks into the same methodology used for white listeners. Black listeners being surveyed are given diaries to fill out, just as whites are. The difference is that in black homes where there are black males between the ages of 18 to 25 each member of that household is paid $5 to complete a diary. In white households and black households where there are no males in those young demographics, payments for keeping diaries range from $1 to $2. Previously, Arbitron measured blacks by telephone call outs.

In Chicago, WBMX, WGCI, WJPC and WVON are all showing increases in listeners. In Detroit, WDRQ doubled its audience with a new urban contemporary format while WGPR is up solidly and WJLB is holding steady.

WBMX is up to 5.1 share from 4 6 in the winter when DST began and 2 6 a year ago, before DST. WGCI is up to 6 6 from 6 1 in the winter and 4 1 a year ago. WJPC is up to 3 7 from 2 5 in the winter and 3 1 a year ago. WVON is up to 2 4 from 2.0 in the winter and 1 5 a year ago.

In the Birch Report, WBMX has a 4 8 in April/May, a 4 1 in March/April and 3.3 in February/March. WGCI has a 4 2 for the latest period, almost flat from 4 1 in March/April, but down from 5 2 before that. WJPC is up to 2 5 from 2 4 and 2.3.

(Continued on page 72)

Local Acts Aid D.C. Dealers

• Continued from page 18

ago a good album would sell for a two to three month period. Today it goes a few weeks and it's dead."

As an example, Walsh notes that Stevie Wonder's current album is not showing "the legs you'd expect from an artist of his stature. It's steady but not spectacular. The same could be said of Rick James' current album," says Walsh. "The two album[s] I'm getting the most excitement on are Zapp [illegible] the single Dance [illegible] Donna Summer [illegible] Quincy Jones [illegible]

Senate Move Seen Eroding Copyright

HOUSE BATTLE LOOMS

• Continued from page 1

music performance royalties.

The action is viewed as the first serious move to erase some of the gains won by the music industry in the new Copyright Act which became effective in 1978.

The danger, as seen by Ed Cramer, president of BMI, is "the impetus it will give every other group seeking exemption from the law." He points to a string of other special interests asking special consideration, among them dance studios, country clubs and educational institutions.

"Once the principle is permitted to erode," warns Cramer, "it could start a landslide."

A similar view was expressed by Hal David, president of ASCAP, who remarked that "any exemption weakens the value of all copyrights."

To date, ASCAP has licensed 3,022 veterans and fraternal facilities, realizing "almost $500,000 a year" in performance royalties, according to David. BMI has licensed about 750 posts, primarily veteran, states Cramer.

The Senate amendment, which was yanked from further committee action and tacked on to an unrelated copyright office bill by its sponsor Sen. Edward Zorinsky (D-Neb.), would exempt organizations such as the American Legion which has long been an opponent of royalty payments to ASCAP and BMI—from paying royalties in any performance of copyrighted work "to which the general public is not invited, if the proceeds from such performance, after deducting the reasonable costs of producing the performance, are used exclusively for charitable purposes and not for financial gain."

There is a similar measure in the House, however, introduced this year by Rep. Bill Young (R-Fla.). It is scheduled for markup on July 21 before the subcommittee on courts, civil liberties and the administration of justice. With the side-stepping move by Sen. Zorinsky, opponents of such an amendment made it clear that the House subcommittee will be reminded of their arguments against passage and also the two decades of study and analysis of this measure on the Hill.

"It's a bad bill," ASCAP counsel Bernard Korman says of the Senate amendment, passed June 30, and its identical House version. "Congress studied for 21 years whether or not to exempt this kind of organization, and decided not to do it," he explains, speaking of the bulk of testimony in the long-running feud.

Korman reiterates that ASCAP feels "if musicians at one of these functions are paid, then songwriters should be paid." He explains that in ASCAP's view, "the fees are modest—as low as $40 a year per post. That's less than what they pay musicians in one day."

Korman terms Zorinsky's ploy in the Senate "a power play," and of the intense lobbying effort by the American Legion, he says "I would hope that organizations like these, especially the American Legion, would devote their energies to things that really benefit veterans—better hospital care, better education, better training and that sort of thing."

The ASCAP counsel, a veteran of many Washington legal battles, suggests that because Zorinsky "is a former jukebox operator," he is not an ally of songwriters and those who collect royalties. "That may affect the way he views this matter," Korman says. "Probably because he started thinking about it as a jukebox owner."

BMI counsel Edward Chapin is not pleased about the Senate move either. "The House should handle it," he says, "in a more orderly and regular way and not rush it through when no one's looking." Chapin says the Senate "ignored all the hearings and testimony where we've made a very good case for the other side."

BMI, he says, also has a modest fee—about $35 per post per year at the low end.

"We're going to contact members of the (House) subcommittee," he says. "That's where the focus will be ... to get to all these members on that subcommittee and give our side of it."

Assistance in this story provided by Is Horowitz in New York.

Chicago's Flip Side Chain Eyes Cautious Expansion

• Continued from page 18

with radio stations. The most important thing is knowing what a radio station needs out of a promotion. Radio stations need flash on the store level. We try to make a radio promotion as exciting in store as it sounds on the air."

Two leading rock stations are WLS-AM-FM and WLUP-FM. Flip Side is the exclusive agent for WLUP promotional merchandise sold in record stores and it will stage a three-day WLS Rock Fest concert event this fall.

"We believe we are more closely connected with radio than any other store," Carl Rosenbaum explains. "Radio also knows they can pick up the phone and ask us about product and get a straight answer. We're also very big on in-stores. We just did one with Survivor and there were lines to meet the group. The old grass roots approach."

Record buying has become more scientific and store emphasis on accessories is an important new thrust. On home video, the outlook is cautious, however.

"We were in video in the beginning but the video industry has to shake itself out," Carl says. "Right now there's a video store on every corner in town. When we were trying it it was sale only, no rental. There's still too much confusion."

The brothers are hopeful that 1982 can top the previous year's volume and expect profits to be up considerably. "We are expanding but at a cautious pace," explains Larry, who says three new store sites are under consideration.

Adds Carl, "I think the shakedown's over. We're very optimistic about the record business now."

Billboard's
Survey For Week Ending 7/17/82

Top Single Picks

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Pop

NICOLETTE LARSON—I Only Want To Be With You (3:16); producer Andrew Gold; writers Mike Hawker, Ivor Raymond; publisher Chappell ASCAP; Warner 7 29948 Larson could regain her earlier pop and rock cloud via this spirited cover of the mid '60s hit for Dusty Springfield. An oft recorded ever cool in upbeat romance, this version boasts strong production from Andrew Gold (now Larson's husband) and one of her liveliest vocal readings to date

recommended

NANCY LEVY—Close To Her (3:58); producer John Boylan; writers M Levy, R Feldman; publisher Marwhal/Make Zee, BMI; Epic 14 03035

STEVE FORBERT—When You With In The Room (2:32); producer Steve Burgh; writer J DeShannon; publisher Imart, BMI; Nemperor 02990

THE SHERBS—We Ride Tonight (3:59); producer The Sherbs, Richard Lush; writers G Porter, T Mitchell, D Breithwaite; publisher Sherbet-April, ASCAP; Atco 7409

UTOPIA—Lysistrata (2:42); producer Todd Rundgren, Utopia; writer Utopia; publisher Unearthly/Fiction, BMI; Bearsville 7 299

LISA HARTMAN—Hidin' From Love (2:54); producer Denis Pregnolato; writers B Adams, J Vallance; E Magna, pub Isther Irving, BMI/Adams/Calypso Toons, PRO, RCA 13251

INSTRUCTIONS—Don't Say Love (3:02); producer John Driskill; writers Owen Smith, Martin Wall; publisher Did Shanty, ASCAP; Radio 4070 (Atlantic)

NIGHTPLANE—Don't Be Fooled (3:12); producer Jeffrey Weber; writers Haden Gregg, Jim Dykann; publisher Night Plane, Handshake 03021

THE STRAIGHT A'S—Valley Dudes (3:00); producers Paul David, Jamie Anders; writers Anders, David, Cortez; publisher Runaway/South of the Blvd, BMI; SCR 10155

CAPTAIN VIDEO—Video Games (2:36); producers David Briggs, Bergen White; writers David Briggs, Gabriel Briggs; publisher Forrest Hills, BMI; RCA 13240

Black

DAZZ BAND—Keep It Low (On The K.I.L.) (3:47); producer Reggie Andrews; writers R Andrews, B Harris, K Pettles, M Wiley; publisher Uyima/Jobete/Irbem Co ASCAP, Motown 162 Their current chart cause be the only factor behind the fast adds this latest dance floor romp is almost certain to pull its crisp production, tight vocals and the interplay between percussion, synthesized riffs and bass combine with dramatic sound effects in a textbook dose of funk

RICK JAMES—Hard To Get (3:44); producer Rick James, writer Rick James, publisher Jobete/Stone City, ASCAP Motown 1634 James knows a good thing when he hears it, but some fans may not agree when they hear this funky romancing of the instrumental figure that helped make "Super Freak" a smash The lyric's another beefy workout, this time describing James' confident promise that he'll conquer the lady of ludred fo in the title

TERRAINE JACKSON—Let Me Tickle Your Fancy (3:45); producers Jermaine Jackson, Benny Gordy, writers T Jackson, P M Jackson Jr Pam Sawyer, W McLeod; publisher Black Stallion, ASCAP/Tat Jack Inc Second, BMI Motown 1628 The title phrase provides an offbeat hook in Jackson's vocal collaboration with Devo, a gesture pointing up new rock's more open handed alliance with black music So Jackson's first single in some time, the track sounds well tuned to dance markets as well as contemporary black formats

recommended

RAFAEL CAMERON—Dreams (3:54); producer Randy Muller, writer R Muller publisher One To Dee ASCAP Sarsoul 7031

HIGH ENERGY—Wrong Man, Right Touch (3:58); producers Berry Gordy Angelo Bond writers Bond, Gordy, Worth arrgsons, publisher Jobete, ASCAP/Diamond BMI Motown 1632

MARC SADANE—Exciting (3:45); producers James Mizune Reggie Lucas, writers James Mizune, Reggie Lucas, pub Isher, Frozen Angels/BMI, Warner 7 29946

FREDI GRACE & DHIRSTONE—Perfect Lover (3:58); producer Ed Howard, writers K Rawls, M Williams publisher Freekenseweep ASCAP, RCA 13279

STANLEY CLARKE—Straight To The Top (3:46); producer Stanley Clarke, writer Stanley Clarke publisher Clarkee BMI, Epic 14 03038

FRANNIE B.—I'm A Midnight Mover (2:38); producers Steve Rupka Emilio Castillo, Frankie B, writers W Pickett B Womack, publisher Erva Tracebob Cotillion, BMI, Windsor 8

Country

MICKEY GILLEY—Put Your Dreams Away (3:19); producer Tom Ed Norman writers H Leigh W Holyfield, publishers United Artists, Lion Hearted, Idee Di March, ASCAP, Epic 03055 Gilley's vocal exhibits considerable depth and range on this tune, basking especially well in the chorus with the tight pack of drums and bass this piano gets balanced well in the mix with electric and acoustic guitars, and his singing lits the catchy melody

KAREN BROOKS—New Way Out (3:13); producer Brian Ahern, writer Randy Sharp, publisher Gee Sharp, BMI Warner Bros 729956 It's not easy to sound special on a first record, but with a voice like ours can hucked silk and a commercial ballad as an entree, Brooks emerges with no problem Backed by members of Emmylou Harris' band, polished by her somewhat unusual phrasing this artist turns a debut into a winner

recommended

JOHNNY PAYCHECK—D.O.A. (Drunk On Arrival) (2:39); producer Billy Sherrill; writers M P Heeney L Lee, E Hudson, publishers Cedarwood Algee, BMI, Epic 14 03052

JOHNNY CASH—Get Rhythm (2:52); producer Lou Robin, writer J Cash publisher Hallmark/BMI Jerry Lee Lewis—Whole Lot to Shakin' Goin' On (3 54) producer Lou Robin writer D Williams publisher Vo Vea, ASCAP Columbine 1 70836

MARGO SMITH—Could It Be I Don't Belong Here Anymore (2:37); producer Brent Fisher, writers Mack Phillips, Doug Tryon, publisher Cumeron Foster BMI, AMI 1309

AMY WOOLEY—If My Heart Had Windows (2:34); producer Ron Chancey writer Dallas Frazier, publishers Acuff Rose, Glad, BMI; MCA 52084

WAYNE MASSEY—It Should Have Been Easy (2:43); producer Larry Butler, writer Bob McDill, publisher Hall Clement, BMI, MCA 52082

FRANNIE FORD—Growing Pains (2:50); producer not listed, writers Johnny Cymbal, Austin Roberts; publishers Colgems, EMI/Unique ASCAP/BMI, SFC 1227

Adult Contemporary

recommended

JOHN DENVER—Seasons Of The Heart (3:49); producers John Denver, Barney Wyckoff writer J Denver, publisher Cherry Lane, ASCAP RCA 13270

CON HUNLEY—Oh Girl (3:10); producer Steve Dorff writer Eugene Record, publisher Sin Continents, BMI Warner 50058

JACA MOLLETTE & SALLY WRIGHT—Everything To Me (2:44); producer Jack Mollette, writers Jack Mollette, Sally Wright, publisher Chart A Song ASCAP Borderline 003

First Time Around

JACA QUIST—Memory Machine (2:54); producers Stan Cornelius and Mike Darnell writer Ted Harris, publisher Cornelius, SESAC, Memory Machine 1015 This young singer, discovered in Salt Lake City by producer Cornelius, evokes the best of ballad-form emotions—sensitively that retreats from sentimentality His warm, mature vocal is appropriate for this reflection on spinning dreams and 45s by a Memory Machine jukebox

Billboard's Recommended LPs

● Continued from page 64

taste Too many unmusical, screeching notes offend the listener's sensibilities Still, the band is big, powerful and productive and Cacia is wise to tape it 7-43 medley of Elton John hits rather than rely on overplayed standards as most big bands do

CURTIS PEAGLER GROUP—For Basie & Duke, Sea Pea 5001. Produced by Eric Miller. A six-song program headed by Peagler's alto sax It's not entirely successful The three evergreens and three originals are well played, but without distinction Buster Cooper's trombone and Art Hillary's piano space the program yet the LP essentially provides a romp for Peagler, who for many years was a member of Count Basie's reed section

EDDIE MILLER/JOHNNY VAHRO—Street Oil Dreams, Magna Graphics Jazz M1001. Produced by Don Grant. Recorded live at the Mulberry Street Club in Shorto City, Calif, lead Febrary, the tenor sax of Miller Vamo s piano, Ray Leatherwood's string bass and lly, unsolemnlabous drumming by Gene Estes all add compatibly on nine tracks Miller is the standout, displaying what is arguably the sweetest, mellowest tenor of them all Unreservedly recommended particularly the Miller theme, "Lazy Mood"

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections reissued this week, recommended—a tune predicted to land on the hot 100 between 31 and 100.

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Billboard HOT 100

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* Chart Bound

LUANNE—Foreigner
Atlantic 4072
IT AIN'T EASY COMIN' DOWN—Charlene
Motown 1624

SEE TOP SINGLE PICKS REVIEWS, Page 67

This Week	Last Week	Wks. on Chart	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
1	1	20	DON'T YOU WANT ME—The Human League (Martin Rushent & The Human League), Callis, Oakey, Wright, A&M/Virgin 2397 — WEEKS AT #1: 3	CHA-HL
2	2	14	ROSANNA—Toto (Toto), D. Paich, Columbia 18-02811	CLM
3	3	13	HURTS SO GOOD—John Cougar (John Cougar Mellencamp, Don Gehman), G.M. Green, J. Cougar, Riva 209 (Polygram)	WBM
4	5	7	EYE OF THE TIGER—Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan, J. Peterik, Scotti Bros. 5-02912 (Epic)	WBM/CPP
5	6	13	LET IT WHIP—Dazz Band (Reggie Andrews), R. Andrews, R. Chancler, Motown 1609	CPP
6	12	5	HOLD ME—Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, R. Patton, Warner Bros. 7-29966	WBM
7	7	11	LOVE'S BEEN A LITTLE BIT HARD ON ME—Juice Newton (Richard Landis), G. Burr, Capitol 5120	CPP
8	9	27	TAINTED LOVE—Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)	CLM
9	11	13	ONLY THE LONELY—The Motels (Val Garay), M. Davis, Capitol 5114	CPP
10	10	12	CAUGHT UP IN YOU—.38 Special (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, F. Sullivan, A&M 2412	WBM
11	15	8	ABRACADABRA—The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller, Capitol 5126	WBM
12	16	6	KEEP THE FIRE BURNIN'—REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzer), K. Cronin, Epic 14-02967	WBM
13	13	8	DO I DO—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 1612 (Motown)	CPP
14	14	12	ANY DAY NOW—Ronnie Milsap (Ronnie Milsap, Tom Collins), Bacharach, Hilliard, RCA 13216	CHA/HL
15	26	7	HARD TO SAY I'M SORRY—Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979	CPP
16	24	6	EVEN THE NIGHTS ARE BETTER—Air Supply (Harry Maslin), J. L. Wallace, K. Bell, T. Skinner, Arista 0692	CLM
17	17	11	PLAY THE GAME TONIGHT—Kansas (Kansas, Ken Scott), R. Lagren, P. Ehart, R. Williams, C.B. Frazier, D. Flower, Kirshner 5-02903 (Epic)	CLM/APB
18	18	9	TAKE ME DOWN—Alabama (Harold Shedd, Alabama), J.P. Pennington, M. Gray, RCA 13210	CPP/ALM
19	20	9	STILL THEY RIDE—Journey (Mike Stone), S. Perry, N. Schon, J. Cain, Columbia 18-02883	CPP
20	25	4	WASTED ON THE WAY—Crosby, Stills And Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), Atlantic 4058	WBM
21	21	7	WHAT KIND OF FOOL AM I—Rick Springfield (Keith Olsen), R. Springfield, RCA 13245	
22	22	12	PERSONALLY—Karla Bonoff (Kenny Edwards), P. Kelly, Columbia 18-02805	CPP
23	23	12	FORGET ME NOTS—Patrice Rushen (Charles Mims Jr., P. Rushen), P. Rushen, Fred Washington, T. McFadden, Elektra 47427	CPP
24	4	14	HEAT OF THE MOMENT—Asia (Mike Stone), Wetton, Downes, Geffen 50040 (Warner Bros.)	WBM
25	27	6	GOING TO A GO GO—The Rolling Stones (Glimmer Twins), Robinson, Moore, Rogers, Tarplin, Rolling Stones Records 21301 (Atlantic)	CPP
26	28	9	EARLY IN THE MORNING—The Gap Band (L. Simmons), L. Simmons, C. Wilson, R. Taylor, Total Experience 8201 (Polygram)	
27	8	15	EBONY & IVORY—Paul McCartney & Stevie Wonder (G. Martin), P. McCartney, Columbia 18-02860	MPL/HL
28	19	20	ALWAYS ON MY MIND—Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741	CPP
29	29	12	CRIMSON AND CLOVER—Joan Jett & The Blackhearts (Ritchie Cordell, Kenny Laguna), T. James, P. Lucia, Boardwalk 7-11-144	WBM
30	32	9	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester (Arif Mardin), T. Snow, D. Pitchford, Arista 0676	CLM/WBM
31	55	2	TAKE IT AWAY—Paul McCartney (George Martin), P. McCartney, Columbia 18-03018	MPL/HL
32	54	3	VACATION—The Go-Go's (Richard Gottehrer), K. Valentine, C. Caffey, J. Wiedlin, I.R.S. 9907 (A&M)	WBM
33	34	7	HOOKED ON SWING—Larry Elgart & His Manhattan Swing Orchestra (Larry Elgart), not listed, RCA 13219	
34	36	9	IF THE LOVE FITS WEAR IT—Leslie Pearl (L. Pearl), L. Pearl, P. Bodrow, RCA 13235	CPP
35	39	6	OUT OF WORK—Gary U.S. Bonds (Bruce Springsteen, Miami Steve), B. Springsteen, EMI-America 8117	WBM
36	51	4	LOVE IS IN CONTROL—Donna Summer (Quincy Jones), Q. Jones, M. Ross, R. Temperton, Geffen 7-29982 (Warner Bros.)	CPP
37	41	9	KIDS IN AMERICA—Kim Wilde (Ricky Wilde), R. Wilde, R. Wilde, EMI-America 8110	CPP
38	44	7	I FOUND SOMEBODY—Glenn Frey (Glenn Frey, Allan Blazek, Jim Ed Norman), G. Frey, J. Tempchin, Asylum 47466 (Elektra)	WBM
39	42	9	NICE GIRLS—Eye To Eye (G. Katz), J. Marshall, D. Berg, Warner Bros. 50050	CHA/HL
40	43	10	LOVE PLUS ONE—Haircut One Hundred (Bob Sargeant), N. Heyward, Arista 0672	CPP
41	45	7	PAPERLATE—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 4053	WBM
42	46	5	YOUR IMAGINATION—Daryl Hall & John Oates (Daryl Hall, John Oates), D. Hall, RCA 13252	CHA/HL
43	47	4	AMERICAN MUSIC—Pointer Sisters (Richard Perry), P. McGee, Planet 13254 (RCA)	CPP
44	48	3	LOVE WILL TURN YOU AROUND—Kenny Rogers (Kenny Rogers, D. Malloy), K. Rogers, E. Stevens, T. Schuyler, D. Malloy, Liberty 1471	CPP
45	53	3	THINK I'M IN LOVE—Eddie Money (Tom Dowd), E. Money, Columbia 18-02964	
46	50	4	ROUTE 101—Herb Alpert (Jose Quintana, Herb Alpert), J.C. Calderon, A&M 2422	CPP/ALM
47	49	7	IF YOU WANT MY LOVE—Cheap Trick (Roy Thomas Baker), R. Nielsen, Epic 14-02968	CPP
48	30	18	THE OTHER WOMAN—Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0669	WBM
49	65	3	HOT IN THE CITY—Billy Idol (Keith Forsey), B. Idol, Chrysalis 2605	CLM
50	31	10	BREAK IT UP—Foreigner (Robert John "Mutt" Lange, Mick Jones), Atlantic 4044	WBM
51	33	10	THIS MAN IS MINE—Heart (Connor, Howe), A. Wilson, S. Ennis, N. Wilson, Epic 14-02925	WBM
52	35	9	BE MINE TONIGHT—Neil Diamond (Neil Diamond), N. Diamond, Columbia 18-02928	CLM
53	37	8	ISLAND OF LOST SOULS—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2603	CLM
54	38	9	DANCING IN THE STREET—Van Halen (Ted Templeman), S. Stevenson, I.J. Hunter, M. Gaye, Warner Bros. 7-2990	CPP
55	40	9	ANGEL IN BLUE—The J. Geils Band (Seth Justman), S. Justman, EMI-America 8100	CPP
56	72	3	EYE IN THE SKY—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0696	CPP
57	58	7	STREET CORNER—Ashford & Simpson (N. Ashford, V. Simpson), N. Ashford, V. Simpson, Capitol 5109	WBM
58	59	6	THE DOCK OF THE BAY—The Reddings (Russell Timmons, Reddings), O. Redding, S. Cropper, Believe In A Dream 5-02836 (Epic)	CPP
59	71	3	AND I'M TELLING YOU I'M NOT GOING—Jennifer Holliday (D. Foster), T. Eyen, H. Krieger, Geffen 7-29983 (Warner Bros.)	WBM
60	52	6	LANDSLIDE—Olivia Newton-John (John Farrar), J. Farrar, MCA 52069	CPP
61	56	12	BODY LANGUAGE—Queen (Queen, Mack), F. Mercury, Elektra 47452	CPP
62	64	5	TO DREAM THE DREAM—Frankie Miller (D. Beckett), F. Miller, MMS/Capitol 5131	
63	57	10	AFTER THE GLITTER FADES—Stevie Nicks (Jimmy Iovine), S. Nicks, Modern 7405 (Atlantic)	WBM
64	69	7	I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne (George Duke), D.H. Wolinski, J. Osborne, A&M 2410	CPP/WBM
65	73	5	NO ONE LIKE YOU—Scorpions (Dieter Dierks), R. Schenker, K. Meine, Mercury 76153 (Polygram)	
66	66	16	IT'S GONNA TAKE A MIRACLE—Deniece Williams (Thom Bell, Deniece Williams), T. Randazzo, B. Weinstein, L. Stallman, ARC/Columbia 18-02812	CLM
67	74	6	LOVELINE—Dr. Hook (Ron Haffkine), E. Stevens, E. Rabbitt, D. Malloy, Casablanca 2351 (Polygram)	CPP
68	68	8	WHAT DO ALL THE PEOPLE KNOW—The Monroes (Bruce Botnick), R. Monroe, Alfa 7119	
69	79	3	WORDS—Missing Persons (Ken Scott), Bozzio, Cuccurullo, Capitol 5773	
70	81	2	SOMEDAY, SOMEWAY—Marshall Crenshaw (Richard Gottehrer, Marshall Crenshaw), M. Crenshaw, Warner Bros. 7-29974	
71	83	2	WHO CAN IT BE NOW?—Men At Work (Peter McIan), C. Hay, Columbia 18-02888	CLM/ABP
72	80	3	ENOUGH IS ENOUGH—April Wine (Myles Goodwyn, Mike Stone), M. Goodwyn, Capitol 5133	
73	84	2	GLORIA—Laura Branigan (Jack White, Greg Mathieson), U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048	
74	82	2	BLUE EYES—Elton John (Chris Thomas), E. John, G. Osborne, Geffen 7-29954 (Warner Bros.)	CHA/HL
75	NEW ENTRY		VALLEY GIRL—Frank & Moon Zappa (Frank Zappa), F. Zappa, M. Zappa, Barking Pumpkin 1405 (CBS)	
76	86	2	I RAN—A Flock Of Seagulls (Mike Howlett), A. Score, P. Reynolds, M. Score, F. Maudsley, Jive/Arista 102	
77	77	3	TOO GOOD TO TURN BACK—Rick Bowles (Ted Daryll), R. Bowles, R. Putnam, Polydor 2209 (Polygram)	
78	NEW ENTRY		LOVE OR LET ME BE LONELY—Paul Davis (Ed Seay, Paul Davis), S. Scarborough, J. Peters, A. Poree, Arista 0697	
79	90	2	MEGA FORCE—707 (Keith Olsen), J. Howard, K. Russell, J. McClarty, J. Cass, Boardwalk 7-11-146	
80	75	11	HOOKED ON BIG BANDS—The Frank Barber Orchestra (Terry Brown), not listed, Victory 1001 (Sugar Hill)	
81	NEW ENTRY		LET ME GO—Ray Parker Jr. (R. Parker Jr.), R. Parker Jr., Arista 0695	WBM
82	60	10	HOPE YOU LOVE ME LIKE YOU SAY YOU DO—Huey Lewis And The News (Huey Lewis And The News), M. Duke, Chrysalis 2604	CPP/ALM
83	61	8	CUTIE PIE—One Way (ADK, Irene Perkins, Al Perkins), A. Hudson, D. Roberson, J. Meadows, T. Morgan, G. Hudson, T. Dudley, MCA 52049	
84	62	20	MAKING LOVE—Roberta Flack (Burt Bacharach & Carole Bayer Sager), C. Bayer Sager, B. Bacharach, B. Roberts, Atlantic 4005	HL
85	85	20	DON'T TALK TO STRANGERS—Rick Springfield (Keith Olsen), R. Springfield, RCA 13070	CLM
86	NEW ENTRY		EVERY LOVE SONG—Greg Kihn Band (Matthew King Kaufman), Kihn, Wright, Phillips, Lynch, Carpender, Beserkley 47441 (Elektra)	
87	87	26	867-5309/JENNY—Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646	CHA-HL
88	NEW ENTRY		FOOLIN' YOURSELF—Aldo Nova (Aldo Nova), A. Nova, Portrait 24-03001 (Epic)	CLM/ABP
89	NEW ENTRY		WHY—Carly Simon (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Mirage 4051 (Atlantic)	WBM
90	NEW ENTRY		PLANET ROCK—Afrika Bambaataa and The Soul Sonic Force (A. Baker), A. Baker, J. Robie, Soul Sonic Force, Tommy Boy 823	
91	78	8	DANCE WIT' ME—Rick James (Rick James), A. James, Gordy 1619 (Motown)	CPP
92	NEW ENTRY		SHOULD I STAY OR SHOULD I GO—The Clash (The Clash), The Clash, Epic 14-03006	WBM
93	88	20	I'VE NEVER BEEN TO ME—Charlene (Ron Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch, Motown 1611	CPP
94	NEW ENTRY		INTO MY LOVE—Greg Guidry (John Ryan), G. Guidry, C. Guidry, Columbia 18-02984	
95	95	15	WHEN IT'S OVER—Loverboy (B. Fairbairn, P. Dean), P. Dean, M. Reno, Columbia 18-02814	CLM
96	89	16	MAN ON YOUR MIND—Little River Band (Rat Ludell), G. Shorrock, K. Tolhurst, Capitol 5061	WBM
97	63	9	I'LL FIND MY WAY HOME—Jon And Vangelis (Vangelis), Vangelis, Anderson, Polydor 2205 (Polygram)	WBM
98	99	2	OUTLAW—War (J. Goldstein, L. Jordan), S. Allen, H. Brown, J. Goldstein, L. Jordan, L. Oskar, [illegible], H. Scott, RCA 13238	
99	97	6	RIGHT KIND OF LOVE—Quarterflash (John Boylan), M. Ross, Geffen 7-2994 (Warner Bros.)	WBM
100	70	5	HAPPY HOUR—[illegible] (Emmet Daniels), T. Barnes, R. Barnes, Warner Bros. 7-29984	CPP

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HOT 100 A-Z-(Publisher-Licensee)

Abracadabra (Sailor, ASCAP) 11
After The Glitter Fades (Welsh Witch, BMI) 63
Always On My Mind (Screen Gems-EMI/Rose Bridge, BMI) 28
And I'm Telling You I'm Not Going (Dreamgirls, ASCAP/Dreamettes, BMI) 59
American Music (Enough Is/Parker McGee, BMI) 43
Angel In Blue (Center City, ASCAP) 55
Any Day Now (Intersong, ASCAP) 14
Be Mine Tonight (Stonebridge, ASCAP) 52
Blue Eyes (Intersong, ASCAP) 74
Body Language (Queen, BMI) 61
Break It Up (Somerset/Evansongs, ASCAP) 50
Caught Up In You (Rocknocker/Easy Action/WB, ASCAP) 10
Crimson And Clover (Big Seven, BMI) 29
Cutie Pie (Duchess/MCA/Perk's, BMI) 83
Dance Wit' Me (Jobete/Stone City, ASCAP) 91
Dancing In The Street (Jobete, ASCAP/Stone Agate, BMI) 54
Do I Do (Jobete/Black Bull, ASCAP) 13
Dock Of The Bay (The Irving, BMI) 58
Don't Talk To Strangers (Robie Porter, BMI) 85
Don't You Want Me (Sound Diagrams/Virgin/WB/Dinsong, ASCAP) 1
Early In The Morning (Total Experience, BMI) 26
Ebony & Ivory (MPL, ASCAP) 27
Enough Is Enough (Northern Goody Two Tunes, ASCAP/CAPAC) 72
Even The Nights Are Better (Hall Clement/Welk, BMI) 16
Every Love Song (Rye-Boy/Well Received, ASCAP) 86
Eye In The Sky (Woolfsongs/Careers, BMI) 56
Eye Of The Tiger (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP) 4
Foolin' Yourself (ATV, BMI) 88
Forget Me Nots (Baby Fingers, ASCAP/Freddy, BMI) 23
Gloria (Sugar Song, BMI/MCA/O'Connor, BMI) 73
Going To A Go Go (Jobete, ASCAP) 25
Happy Hour (Tricky Track, BMI) 100
Hard To Say I'm Sorry (Double Virgo, ASCAP/Foster Frees, BMI) 15
Heat Of The Moment (WB/Almond Legg, Acrobe, ASCAP) 24
Hold Me (Fleetwood Mac, BMI/Red Snapper, ASCAP) 6
Hooked On Big Bands (not listed) 80
Hooked On Swing (ASCAP, BMI) 33
Hope You Love Me Like You Say You Do (Hong, BMI) 82
Hot In The City (Rare Blue/Boneidol, ASCAP) 49
Hurts So Good (Riva, ASCAP) 3
I Found Somebody (Red Cloud/Night River, ASCAP) 38
I Ran (Zomba, BMI) 76
I Really Don't Need No Light (Overdue, WB/Almo/March 9, ASCAP) 64
If The Love Fits Wear It (Michael O'Connor, BMI/O'Connor, ASCAP) 34
If You Want My Love (Adult/Screen Gems-EMI, BMI) 47
I'll Find My Way Home (WB/Toughknot/Spheric B.V., ASCAP) 97
Into My Love (World Song, ASCAP) 94
Island Of Lost Souls (Monster Island/Rare Blue, ASCAP) 53
It's Gonna Take A Miracle (Vogue, BMI) 66
I've Never Been To Me (Stone Diamond, BMI) 93
Keep The Fire Burnin' (Fate, ASCAP) 12
Kids In America (Finchley, ASCAP) 37
Landslide (John Farrar, BMI) 60
Let It Whip (Uptns/Macvacabe, ASCAP) 5
Let Me Go (Raydiola, ASCAP) 81
Love Is In Control (Yellowbrick Road/Almo, ASCAP/Grager/Rashida, BMI/Rodsongs, PRS) 36
Loveline (Debdave/Briarpatch, BMI) 67
Love Or Let Me Be Lonely (Perpete/Clarence Scarborough, BMI) 78
Love Plus One (Bryan Morrison, ASCAP) 40
Love Will Turn You Around (Lionsmate/Debdave/Briarpatch, ASCAP/BMI) 44
Love's Been A Little Bit Hard On Me (Bobby Goldsboro/House Of Gold, ASCAP) 7
Making Love (Carole Bayer Sager/Begonia/Fox Fanfare/New Hidden Valley/20th Century Fox, ASCAP) 84
Man On Your Mind (Screen Gems-EMI, BMI) 96
Mega Force (Nels/See Velle/Definite, BMI) 79
Nice Girls (Intersong, ASCAP) 39
No One Like You (Summer Breeze, ASCAP) 65
Only The Lonely (Clean Sheets, BMI) 9
Other Woman (Raydiola, ASCAP) 48
Outlaw (Far Out, ASCAP) 98
Out Of Work (Bruce Springsteen, ASCAP) 35
Paperlate (Pun, ASCAP) 41
Personally (Tree/Five Of A Kind, BMI) 22
Play The Game Tonight (Don Kirshner/Blackwood/Fifty Grand, BMI) 17
Planet Rock (Shakin Baker, BMI) 90
Right Kind Of Love (Narrow Dude/Bonnie Bee Good/WB, ASCAP) 99
Rosanna (Hudmar, ASCAP) 2
Route 101 (Irving/Calquin, BMI) 46
Should I Stay Or Should I Go (Nineden/PRS/WB, ASCAP) 92
Someday, Someway (Bozem Mills/MHC, ASCAP) 70
Still They Ride (Weed High Nightmare, BMI) 19
Street Corner (Nick-O-Val, ASCAP) 57
Tainted Love (Equinox, BMI) 8
Take It Away (MPL Communications, ASCAP) 31
Take Me Down (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI) 18
Think I'm In Love (Grajonca, BMI) 45
This Man Is Mine (Strange Euphoria/Know, ASCAP) 51
To Dream The Dream (Rare Blue, BMI) 62
Too Good To Turn Back (Mull, BMI) 77
Vacation (Some Other/Daddy Or Lypsinc, ASCAP) 32
Valley Girl (Munchkin, BMI) 75
Wasted On The Way (Putzy Putzy, ASCAP) 20
What Do All The People Know (Dade/Mam/Nineteen Eighty Eight, BMI) 68
What Kind Of Fool Am I (Robie Porter, BMI) 21
When It's Over (Blackwood/Dean Boy, BMI/April/Duke Reno, ASCAP) 95
Who Can It Be Now? (Blackwood, BMI) 71
Why (Chic/Warner Tamerlane, BMI) 89
Words (Private Life/Private Parts, ASCAP) 69
You Should Hear How She Talks About You (Snow/Warner Tamerlane, BMI) 30
Your Imagination (Hot Cha/Six Continents, BMI) 42
867-5309/Jenny (New Daddy/Unichappell/Tutone-Keller, BMI) 87

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THE VALENTINE BROTHERS

FIRST TAKE

THEIR NEW ALBUM ON BRIDGE RECORDS FEATURING THE HIT SINGLE

MONEY'S TOO TIGHT

BRIDGE RECORDS

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TREASURES
THE ORIGINAL SOUNDTRACK FROM THE MOVIE
The Pirate Movie
KRISTY McNICHOL
CHRISTOPHER ATKINS
With stars like Kristy McNichol and Christopher Atkins, "The Pirate Movie" is already being hailed as the musical comedy adventure film of the year. And, with the first single, "How Can I Live Without Her," the original soundtrack album is a two-record, musical treasure chest.
"The Pirate Movie." The original soundtrack album featuring "How Can I Live Without Her."
Opening in August. Produced by David Joseph.
Distributed by Twentieth Century-Fox.
Manufactured and Marketed by
PolyGram Records

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This Week	Last Week	Weeks on Chart	Artist	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
1	1	16	ASIA	Asia (Weeks at #1: 7)	Geffen GHS 2008 (Warner Bros.)	WEA	▲	8.98	
2	2	18	WILLIE NELSON	Always On My Mind	Columbia FC 37951	CBS	●		CLP 1
3	3	21	THE HUMAN LEAGUE	Dare	A&M Virgin SP 6 4892	RCA		6.98	
4	4	13	TOTO	Toto IV	Columbia FC 37728	CBS			
5	5	4	ROLLING STONES	Still Life	Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98	
6	7	11	JOHN COUGAR	American Fool	Riva Mercury RVL 7501 (Polygram)	POL		8.98	
7	18	4	SURVIVOR	Eye Of The Tiger	Scotti Bros. FZ 38062 (Epic)	CBS			
8	9	36	LOVERBOY	Get Lucky	Columbia FC 37638	CBS	▲		
9	6	18	PAUL McCARTNEY	Tug Of War	Columbia TC 37462	CBS			
10	11	8	.38 SPECIAL	Special Forces	A&M SP 4888	RCA		8.98	
11	8	11	VAN HALEN	Diver Down	Warner Bros. BSK 3677	WEA		8.98	
12	12	8	STEVIE WONDER	Stevie Wonder's Original Musiquarium I	Tamla 6002TL2	IND		13.98	BLP 4
13	13	7	RICK JAMES	Throwin' Down	Gordy 6005 GL (Motown)	IND		8.98	BLP 2
14	14	16	THE DAZZ BAND	Keep It Alive	Motown 6004ML	IND	●	8.98	BLP 3
15	20	2	REO SPEEDWAGON	Good Trouble	Epic FE 38100	CBS			
16	17	6	KANSAS	Vinyl Confessions	Kirshner FZ 38002 (Epic)	CBS			
17	18	50	JOURNEY	Escape	Columbia TC 37408	CBS	▲		
18	37	4	THE STEVE MILLER BAND	Abracadabra	Capitol ST 12216	CAP		8.98	
19	22	13	THE MOTELS	All Four One	Capitol ST 12177	CAP		8.98	
20	21	8	JUICE NEWTON	Quiet Lies	Capitol ST 12210	CAP		8.98	CLP 7
21	23	9	ORIGINAL CAST	Dreamgirls	Geffen GHSP 2007 (Warner Bros.)	WEA		9.98	BLP 9
22	24	6	THE CLASH	Combat Rock	Epic FE 37689	CBS			
23	27	6	GAP BAND	Gap Band IV	Total Experience TE 1 3001 (Polygram)	POL		8.98	BLP 1
24	26	25	SOFT CELL	Non-Stop Erotic Cabaret	Sire SRK 3647 (Warner Bros.)	WEA		8.98	
25	30	5	THE ALAN PARSONS PROJECT	Eye In The Sky	Arista AL 9599	IND		8.98	
26	28	17	SCORPIONS	Blackout	Mercury SRM 1 4039	POL		8.98	
27	15	22	ALDO NOVA	Aldo Nova	Portrait ARR 37498 (Epic)	CBS	●		
28	34	5	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA	Hooked On Swing	RCA AFL1 4341	RCA		8.98	
29	36	4	GENESIS	Three Sides Live	Atlantic SD 2 2000	WEA		10.98	
30	31	19	ALABAMA	Mountain Music	RCA AFL1 4229	RCA	▲	8.98	CLP 2
31	44	5	AIR SUPPLY	Now And Forever	Arista AL 9587	IND		8.98	
32	32	8	SQUEEZE	Sweets From A Stranger	A&M SP 4899	RCA		8.98	
33	33	5	BLONDIE	The Hunter	Chrysalis 1384	IND		8.98	
34	35	9	A FLOCK OF SEAGULLS	A Flock Of Seagulls	Jive/Arista VA 66000	IND		6.98	
35	43	4	CHICAGO	Chicago 16	Full Moon/Warner Bros. 1 23689	WEA		8.98	
36	42	6	FRANK ZAPPA	Ship Arriving Too Late To Save A Drowning Witch	Barking Pumpkin FW 38066 (CBS)	CBS			
37	39	13	HAIRCUT ONE HUNDRED	Pelican West	Arista AL 6600	IND		6.98	
38	38	8	SOUNDTRACK	Annie	Columbia JS 38000	CBS			
39	41	8	JANE FONDA	Jane Fonda's Workout Record	Columbia CX2 38054	CBS			
40	40	52	FOREIGNER	4	Atlantic SD 16999	WEA	▲	8.98	
41	50	4	GLENN FREY	No Fun Aloud	Elektra E1 60129	WEA		8.98	
42	72	2	SOUNDTRACK	Rocky III	Liberty LO 51130	CAP		8.98	
43	53	2	PETE TOWNSHEND	All The Best Cowboys Have Chinese Eyes	Atco SD 38149 (Atlantic)	WEA		8.98	
44	46	7	RICHARD SIMMONS	Reach	Elektra E1 60122	WEA		10.98	
45	45	8	ASHFORD & SIMPSON	Street Opera	Capitol ST 12207	CAP		8.98	BLP 5
46	49	13	RAY PARKER JR.	The Other Woman	Arista AL 9590	IND		8.98	BLP 12
47	47	11	ELTON JOHN	Jump Up	Geffen GHS 2013 (Warner Bros.)	WEA		8.98	
48	48	8	NEIL DIAMOND	12 Greatest Hits Vol. II	Columbia FC 37938	CBS			
49	NEW ENTRY		ROBERT PLANT	Pictures At Eleven	Swan Song SS 8512 (Atlantic)	WEA		8.98	
50	NEW ENTRY		FLEETWOOD MAC	Mirage	Warner Bros. 1 23607	WEA		8.98	
51	NEW ENTRY		CROSBY, STILLS AND NASH	Daylight Again	Atlantic SD 19360	WEA		8.98	
52	52	8	MARSHALL CRENSHAW	Marshall Crenshaw	Warner Bros. BSK 3673	WEA		8.98	
53	57	5	ROXY MUSIC	Avalon	Warner Bros. 1 23686	WEA		8.98	
54	16	21	HUEY LEWIS AND THE NEWS	Picture This	Chrysalis CHR 1340	IND		8.98	
55	59	16	KARLA BONOFF	Wild Heart Of The Young	Columbia FC 37444	CBS			
56	56	8	QUEEN	Hot Space	Elektra E1 60128	WEA		8.98	BLP 40
57	69	3	SOUNDTRACK	E.T.	MCA MCA 6109	MCA		8.98	
58	58	40	VANGELIS	Chariots Of Fire	Polydor PD 1 6335 (Polygram)	POL	▲	8.98	
59	78	2	APRIL WINE	Power Play	Capitol ST 12218	CAP		8.98	
60	60	11	RAINBOW	Straight Between The Eyes	Mercury SRM 1 4041 (Polygram)	POL		8.98	
61	65	5	ROBERTA FLACK	I'm The One	Atlantic SD 19354	WEA		8.98	BLP 20
62	62	8	CHEAP TRICK	One On One	Epic 3802	CBS			
63	63	49	STEVIE NICKS	Bella Donna	Modern Records MR 38139 (Atco)	WEA	▲	8.98	
64	19	17	RICK SPRINGFIELD	Success Hasn't Spoiled Me Yet	RCA AFL1 4125	RCA	▲	8.98	
65	67	35	OZZY OSBOURNE	Diary Of A Madman	Jet FZ 37492 (Epic)	CBS	▲		
66	75	5	JEFFREY OSBORNE	Jeffrey Osborne	A&M SP 4896	RCA		8.98	BLP 6
67	25	6	HEART	Private Audition	Epic FE 38049	CBS			
68	68	31	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll	Boardwalk NB1 33243	IND	▲	8.98	
69	80	3	KING CRIMSON	Beat	Warner Bros. 1 23692	WEA		8.98	
70	70	38	QUARTERFLASH	Quarterflash	Geffen GHS 2003 (Warner Bros.)	WEA	▲	8.98	
71	29	10	BLUE OYSTER CULT	Extraterrestrial Live	Columbia KG 37946	CBS			
72	51	36	THE J. GEILS BAND	Freeze-Frame	EMI America SOO 17062	CAP	▲	8.98	
73	73	40	GENESIS	Abacab	Atlantic SD 19313	WEA	▲	8.98	
74	74	36	HOOKED ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark	RCA AFL1 4194	RCA	▲	8.98	
75	54	12	PATRICE RUSHEN	Straight From The Heart	Elektra E1 60015	WEA		8.98	BLP 10
76	84	4	GARY U.S. BONDS	On The Line	EMI America SO 17068	CAP		8.98	
77	77	6	RICKY SKAGGS	Waitin' For The Sun To Shine	Epic FE 37193	CBS			
78	61	14	DENIECE WILLIAMS	Niecy	ARC Columbia 37952	CBS			BLP 21
79	157	2	EDDIE MONEY	No Control	Columbia FC 37960	CBS			
80	71	16	ONE WAY	Who's Foolin' Who	MCA MCA 5279	MCA		8.98	BLP 13
81	91	10	MISSING PERSONS	Missing Persons	Capitol DLP 15001	CAP		4.98	
82	82	10	MELISSA MANCHESTER	Hey Ricky	Arista AL 9574	IND		8.98	
83	92	2	ROSANNE CASH	Somewhere In The Stars	Columbia FC 37570	CBS			
84	64	9	PAT METHENY GROUP	Off Ramp	ECM ECM 1 1216 (Warner Bros.)	WEA		8.98	BLP 55
85	66	21	BERTIE HIGGINS	Just Another Day In Paradise	Kat Family FZ 37901 (Epic)	CBS		8.98	
86	76	51	THE GO-GO'S	Beauty And The Beat	I.R.S. SP 70021 (A&M)	RCA	▲	8.98	
87	79	25	SAMMY HAGAR	Standing Hampton	Geffen GHS 2006 (Warner Bros.)	WEA		8.98	
88	88	19	SIMON AND GARFUNKEL	The Concert In Central Park	Warner Bros. 2BSK 3654	WEA	●	14.98	
89	89	24	TOMMY TUTONE	Tutone II	Columbia ARC 37401	CBS			
90	81	39	POLICE	Ghost In The Machine	A&M SP 3730	RCA	▲	8.98	
91	86	17	ATLANTIC STARR	Brilliance	A&M SP 4883	RCA		8.98	BLP 8
92	NEW ENTRY		TED NUGENT	Nugent	Atlantic SD 19365	WEA		8.98	
93	95	15	IRON MAIDEN	The Number Of The Beast	Capitol ST 12202	CAP		8.98	
94	101	7	FRANK BARBER ORCHESTRA	Hooked On Big Bands	Victory 702 (Sugar Hill)	IND		8.98	
95	128	3	STRAY CATS	Built For Speed	EMI America ST 17070	CAP		8.98	
96	126	5	SOUNDTRACK	Grease 2	RSO RS 1 3803 (Polygram)	POL		8.98	
97	97	68	QUINCY JONES	The Dude	A&M SP 3721	RCA	▲	8.98	BLP 43
98	123	3	RONNIE MILSAP	Inside	RCA AHL1 4311	RCA		8.98	
99	121	2	DAVID SANBORN	As We Speak	Warner Bros. 1 23650	WEA		8.98	BLP 49
100	125	7	KIM WILDE	Kim Wilde	EMI America ST 17065	CAP		8.98	
101	112	5	JUICE NEWTON	Juice	Capitol ST 12136	CAP		8.98	CLP 49
102	102	15	CAMEO	Alligator Woman	Chocolate City CCLP 2021 (Polygram)	POL		8.98	BLP 15
103	100	66	OZZY OSBOURNE	Blizzard Of Ozz	Jet JZ 36812 (Epic)	CBS	●	8.98	
104	113	5	EYE TO EYE	Eye To Eye	Warner Bros. BSK 3570	WEA		8.98	

★ Stars are awarded to those product showing greatest sales strength. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

General News

Rock 'n' Rolling

• *Continued from page 12*

can't complain about the audience we do have, which is intelligent and the best kind of audience to have. It seems to grow rather than decrease," says *Ferry*.

★ ★ ★

In New York, the program has been moved from 1:30 a.m. to 2:30 a.m. weeknights to make room for the new NBC news program, but "The Uncle Floyd Show," the kid's program for rock'n'roll grown-ups, is thriving, and also serving as a vehicle to expose rock acts to a late-night audience

Starring Floyd Vivino, who is sort of an '80s version of Soupy Sales, the show started out as a cable kiddie program on a small New Jersey tv station. Since June, it has appeared on WNBC-TV late night. Syndicated by Producer's Showcase, it is also seen in 20 other markets, including Cleveland, Dallas, Boston, Washington, San Diego and Minneapolis.

According to Joe Gallen, marketing consultant for the show, and Ed Kaufman, Uncle Floyd's manager, rock music is an integral part of the programming mix, with such acts as Marshall Crenshaw, Squeeze, Average White Band, NRBQ and David Johansen making appearances The producers also hope to get longtime fans David Bowie and Paul Simon to come on the show as well.

"Uncle Floyd" is still struggling, and it pays the acts that appear on it "in promotion," admit the principals. Since it has gone into syndication, it has been cut into half-hour segments It used to be an hour every day, and there would be plenty of time to showcase new, local and unsigned acts.

But now, say Gallen and Kaufman, there is only time for one act a week, and they are looking for name acts who will bring new viewers to the show. Once it becomes established, they say, maybe they will be able to bring back some of the unknown bands who would perform when the show was recorded from a house next door to a bowling alley in East Orange, N.J.

★ ★ ★

Anybody who remembers Helen Schneider's MOR-oriented albums on Windsong Records four or five years ago, is in for a surprise hearing her newest, "Exposed," on Mirage Records That's because Schneider and her band, the Kick, now play basic hard mainstream rock

Schneider, who produced the album, says that's the way she always wanted to do it Though she has been away from the public eye in the U.S. in recent years, she has been successful in Germany, recording and playing rock-oriented material, and now she is bringing her rock persona hack home to the U.S.

"I had to set up secondary residence in Germany, but now I'm hack in New York which is my primary home," she says She adds that she still has some commitments in Germany, but by the end of this month she expects to be in the U.S fulltime, working her record.

One of the most striking things about the album is its cover artwork, featuring a severe, computer-augmented drawing of Schneider. It is not as flattering as it could he, but Schneider says she likes it.

"I'm tired of seeing my face on my albums," she says. "It's been eight albums, and each one has my face on it, lighted differently but still the same This time I wanted something different. In Europe, the album has an inner sleeve with my picture on it, hut here they wouldn't let me have an inner sleeve But, anyway, you don't miss the album on a shelf It's strong and it stands out."

Faulty Label

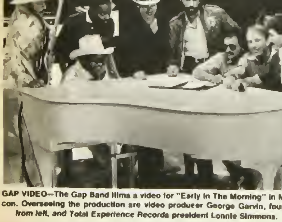
• *Continued from page 12*

nedys have gradually tallied up as many as 50,000 pieces on an album

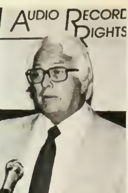
That band also points up Faulty's active involvement in licensing deals with artist-owned labels. Guarnieri notes that the band is signed to Faulty through their own Alternative Tentacles label, which is already working on separate anthology projects with other groups from its own Bay Area operating base.

Many of Faulty's arrangements with struggling bands who've pressed their own disks are what Guarnieri and Cope term "street deals." That phrase is also used to describe simple pressing and distribution arrangements such as Faulty's arrangement with Chrome, a U.S heavy metal band that records for Beggar's Banquet in the U.K. and, despite seven albums sold thus far there and in Europe, had yet to release anything in the states.

Even more offbeat is Faulty's second line of distribution, which Guarnieri says gives them "the option of going direct to retail, certain one-stops and other independents than our regular distributors" on controversial product Faulty's usual partners are reluctant to handle



GAP VIDEO—The Gap Band films a video for "Early In The Morning" in Macon. Overseeing the production are video producer George Garvin, fourth from left, and Total Experience Records president Lonnie Simmons.



SPEAK OUT—Jack Wayman, senior vice president, Electronic Industries Assn./Consumer Electronics *Group, announces the formation of* the Audio Recording Rights Coalition, whose purpose is to defeat the royalty on audio recording and equipment and blank tape being proposed by the recording Industry (Billboard, July 10).

Chartbeat

• *Continued from page 6*

★ ★ ★

U.K. Watch: No. 1 in Britain for the second straight week is **Captain Sensible's** "Happy Talk," a remake of the famed **Rodgers & Hammerstein** song from "South Pacific." The good Captain is a member of **the Damned**, which first cracked the British top 20 three years ago with "Love Song"

This is not the first Rodgers & Hammerstein song to reach No. 1 in Britain "Climb Every Mountain" hit the top in 1961 for **Shirley Bassey**; "You'll Never Walk Alone" followed suit two years later for **Gerry & the Pacemakers**. And **Rodgers & Hart's** "Blue Moon" was a No. 1 in both Britain and America in 1961 for **the Marcels**.

Also in the U.K this week, **Irene Cara's** "Fame" crashes into the top 40 at number four The single came out in Britain in 1980 when the film was released, hut did little. It's hitting now because the "Fame" television series is pulling big numbers.

"Fame," of course, hit the top five in the U.S. two years ago. So we shouldn't feel so had about being one year late on **Soft Cell's** "Tainted Love"

★ ★ ★

Southern Rock: **.38 Special's** LP "Special Forces" (A&M) jumps into the top 10 this week, while the single "Caught Up In You" holds at 10 for the third week

The 38 record was produced by **Rodney Mills**, who also co-produced and engineered a pair of top 10 hits by **the Atlanta Rhythm Section** which we inadvertently omitted from our listing of Southern rock singles last week "So In To You" peaked at number seven in May, 1977 "Imaginary Lover" hit the same number in June, '78

That list also omitted **Wet Willie's** gently philosophical hit "Keep On Smilin,'" which peaked at 10 in August, 1974 That was the month Nixon resigned. Wonder if he ever heard the record

For The Record

Third World's CBS single "You're Playing Us Too Close" was produced by Stevie Wonder. The credit was listed incorrectly in a recent singles review.

Lifelines

Births

Boy, Cody Sean, to Eva and Kenny Loggins, June 28 in Los Angeles. Father records for CBS.

★ ★ ★

Boy, John Dennis, to Denny and Jeanette Doherty, June 29 in New Providence, N.J. Father is one of the original members in the Mamas and the Papas.

★ ★ ★

Boy, Christopher Eliot, to Debra and David Reuss, June 28 in Philadelphia. Father is production manager for Electric Factory Concerts.

★ ★ ★

Boy, Callan, to Charlie and Karen Cooper Clendenin, June 25 in Redwood City, Calif. Father is a sales rep for RCA Records, San Fraocisco.

★ ★ ★

Boy, Taylor Jeffrey, to Jeffrey and Jayne Heininger, June 7 in Bellingham, Wash. Father is national sales manager for Allsop.

★ ★ ★

Girl, Hilary, to Raymond and Bonnie Hicks, June 21 in Hendersonville, Tenn. Father is road manager for the Oak Ridge Boys.

★ ★ ★

***Boy, Hunter Loren,* to *Doug* and Mary Breckenridge, June 22 in Kansas City. Father is country music editor of the Kansas City Star; mother is publicist for the Brokaw-Gangwisch firm.**

★ ★ ★

Boy, Zebulon Walton Smith, to Rebecca and John Rivers. Father is host of "Powerline" and program director of KLVU Dallas.

★ ★ ★

Girl, Jolene Marie, to Joanie and Phil Burkhardt, June 10 in Cincinnati. Father is president of Connection Productions.

★ ★ ★

Girl, Chetriee Lynn, to Leonel and Susan Hinujosa, June 10 io McAlleo, Texas. Parents are co-founders of Star-Burst Productions.

★ ★ ★

Boy, Frederick William, to Fred and Judy Romano, June 8 in Ft. Worth. Parents are sales reps for Texas Novelty Co., Reunion Arena, Dallas.

★ ★ ★

Girl, *Lara* Addison, to Joan and Eddie Kramer, June 6 in Bedford, N.Y. Father is producer/engineer and president of Remarkable Productions; mother is secretary/treasurer of Remarkable Productions.

★ ★ ★

Boy, Nicholas Joseph, to Shari and Carl Faby, May 31 in Milwaukee. Father is general manager of Mainstream Records.

Marriages

Bryan Ferry, lead singer of Roxy Music and solo artist, to Lucy Helmore in Sussex, England, June 26.

★ ★ ★

Glenn Theodore Wright to Denise Paige, June 26 in East Orange, N.J. He is member of Fourteen Karat Soul.

★ ★ ★

John Montgomery to Melinda Jones, July 4 in New York. He is president of M.S.I. Records; she is lead vocalist for Hurricane Jones.

Deaths

Betty B. Sippel, 59, July 5 in Thousand Oaks, Calif. after a prolonged illness. She was the wife of John Sippel, Billboard's marketing editor, and was secretary in the advertising and outdoor departments of Billboard io Chicago from 1942-1946. Donations may be made to the Arthritis Foundation.

★ ★ ★

Deford Bailey, 82, of heart and kidney complications, July 2 in Nashville. He was an early member of the Grand Ole Opry and the first black to become a regular on the weekly radio program (story, page 53).

DST Boost Black Radio

• *Continued from page 66*

and WVON has a 1.1, down from 1.4, but flat with February/March.

In Detroit, WDRQ, which shifted from a Hot 100 format to urban contemporary in late March, is already seeing this paying off with a 3.0, up from 1.4 in the winter. This is down, however, from a year ago when the station was doing well as a top 40 and had a 3.5 share Since the outlet is being sold (a closing expected in the fall when the Amaturo Group will take over the license from Charter Broadcasting), no promotions have been undertaken in the new format's behalf

While WDRQ was carving out this audience, it was having no ill effects on black WGRP and WJLB WGRP moved up to a 4.9 from 3.4 in the winter and 2.3 a year ago. WJLB is up to 3.8 from 3.7 in the winter and 2.6 a year ago.

Bubbling Under The Top LPs

201–**RIOT, Restless Breed,** Elektra E1 60134
202–**BLACK UHURU, Chile Out,** Island 9752 (Atlantic)
203–**VARIOUS ARTISTS, Reggae Sun Splash 81,** Elektra E1 60035
204–**GEORGE JONES, Still The Sama Ole Me,** Epic FE 37106
205–**BOBBY BLAND, Hare Wa Go Again,** MCA 5297
206–**DEEP PURPLE, Deep Purple in Concert,** Portrait R2 38050 (Epic)
207–**THE STATLER BROTHERS, The Legend Goes On,** Mercury SRM 1 4018 (Polygram)
208–**SAXON, Strong Arm Of The Law,** Carrere ARZ 37679 (Epic)
209–**STEVE FORBERT, Steve Forbert,** Nemperor ARZ 37434 (Epic)
210–**JEAN CARN, Trust Me,** Motown 6010

Bubbling Under The HOT 100

101–**NOW OR NEVER, Axa,** Atlantic 7408
102–**TOO LATE, Junior,** Mercury 76150 (Polygram)
103–**BLACK COFFEE IN BED, Squeeze,** A&M 2424 (RCA)
104–**TAKE A CHANCE WITH ME, Roxy Music,** Warner Bros 7 29978
105–**DANCE FLOOR, Zapp,** Warner Bros 7 29961
106–**JUST AN ILLUSION, Imagination,** MCA 52067
107–**THEME FROM E.T., John Williams,** MCA 52072
108–**STRAY CATS STREET, Stray Cats,** EMI America 8122
109–**RAGIN' CAJUN, The Charlie Daniels Band,** Epic 14 02995
110–**I'M THE ONE, Roberta Flack,** Atlantic 4068

TOP LPs & TAPE

POSITION 106-200

Compiled from national retail stores and one stops by the Music Popularity Chart Dept. of Billboard

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP Cassettes 8 Track	Black LP/ Country LP Chart
105	55	12	JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	IND		8.98	
106	103	43	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1 4028	RCA	▲	8.98	
107	93	48	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	BLP 63
108	94	11	SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98	
★109	117	5	THE MONROES The Monroes Alfa AAE 15015	IND		5.98	
110	90	11	JUNIOR JI Mercury SRM 1 4043 (Polygram)	POL		8.98	BLP 16
111	104	38	OLIVIA NEWTON-JOHN Physical MCA MCA 5229	MCA	▲	8.98	
112	109	44	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●		CLP 18
113	107	40	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	BLP 47
114	98	15	CHARLENE I've Never Been To Me Motown 6009 ML	IND		8.98	
115	96	15	KROKUS One Vice At A Time Arista AL 9591	IND		8.98	
116	83	18	BOW WOW WOW The Last Of The Mohicans RCA CPL1 4314	RCA		5.98	
117	114	45	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA	▲	8.98	
118	118	5	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	RCA		8.98	
119	105	33	LOVERBOY Loverboy Columbia JC 36762	CBS	▲		
120	106	34	SHEENA EASTON You Could Have Been With Me EMI America SW 17061	CAP		8.98	
121	85	28	THE BLASTERS The Blasters Warner Bros. BSK 3680	WEA		8.98	
122	122	7	DURAN DURAN Rio Capitol ST 12211	CAP		8.98	
★123	129	4	PETE SHELLY Homosapien Arista AL 6602	IND		8.98	
124	127	3	STEELY DAN Gold MCA MCA 5324	MCA		8.98	
★125	NEW ENTRY		X Under The Big Black Sun Elektra E1 60116	WEA		8.98	
★126	NEW ENTRY		BOB JAMES Hands Down Columbia-Tappan Zee FC 38067	CBS			
★127	NEW ENTRY		SOUNDTRACK Star Trek II Atlantic SD 19363	WEA		8.98	
128	87	69	ALABAMA Feels So Right RCA AHL1 3930	RCA	▲	8.98	CLP 17
★129	137	84	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲		
130	108	18	WAR Outlaw RCA AFL1 4208	RCA		8.98	BLP 17
131	131	45	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲		
★132	NEW ENTRY		CHUCK MANGIONE Love Notes Columbia FC 38067	CBS			
133	99	12	THE TEMPTATIONS Reunion Gordy 6008GL (Motown)	IND		8.98	BLP 11
134	116	18	JOHN DENVER Seasons Of The Heart RCA AFL1 4256	RCA		8.98	CLP 36
★135	145	4	FRANKIE MILLER Standing On The Edge MMG/Capitol ST 12205	CAP		8.98	
136	120	9	ERIC CLAPTON Timepieces/Best Of Eric Clapton RSO RX 1 3099 (Polygram)	POL		8.98	
137	130	64	BILLY SQUIER Don't Say No Capitol ST 12146	CAP	▲	8.98	
138	138	8	HERB ALPERT Fandango A&M SP 3731	RCA		8.98	
★139	NEW ENTRY		BLOODSTONE We Go A Long Way Back T-Neck FZ 38115 (Epic)	CBS			SLP 25
★140	NEW ENTRY		QUINCY JONES The Best A&M SP 3200	RCA		8.98	SLP 51
★141	173	3	MEN AT WORK Business As Usual Columbia ARC 37978	CBS			
★142	152	4	D TRAIN D Train Prelude PRL 14105	IND		8.98	BLP 18
★143	160	2	JOE COCKER Sheffield Steel Island IL 9750 (Atco)	WEA		8.98	
144	144	4	LARRY GRAHAM Sooner Or Later Warner Bros. BSK 3668	WEA		8.98	BLP 22
★145	156	3	707 Mega Force Boardwalk NB 1 33253	IND		8.98	
146	147	64	RICK JAMES Street Songs Gordy G8 1002M1 (Motown)	IND	▲	8.98	BLP 65
147	133	18	THIRD WORLD You've Got The Power Columbia FC 37744	CBS			BLP 50
148	132	16	THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS			CLP 22
149	134	14	RICHARD PRYOR Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98	BLP 52
150	150	424	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
151	151	4	RANDY CRAWFORD Windsong Warner Bros. 1 3687	WEA		8.98	BLP 26
★152	158	4	THOMPSON TWINS In The Name Of Love Arista 6601	IND		8.98	
153	155	8	THE REDDINGS Steamin' Hot Believe In A Dream BFZ 37974 (Epic)	CBS			BLP 19
★154	NEW ENTRY		THE CRUSADERS WITH B. B. KING AND THE ROYAL PHILHARMONIC ORCHESTRA Royal Jam MCA MCA 2 8017	MCA		12.98	SLP 41
★155	NEW ENTRY		CHERYL LYNN Instant Love Columbia FC 38057	CBS			SLP 31
★156	NEW ENTRY		STEEL PULSE True Democracy Elektra E1 60113	WEA		8.98	
★157	190	2	NAZARETH 2 X S A&M SP 4901	RCA		8.98	
158	146	91	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
159	139	14	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98	
160	143	22	SHALAMAR Friends Solar S 28 (Elektra)	WEA		8.98	BLP 28
161	162	8	LAURIE ANDERSON Big Science Warner Bros. BSK 3674	WEA		8.98	
162	148	86	NEIL DIAMOND The Jazz Singer Capitol SWAV 12120	CAP	▲	9.98	
183	164	3	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS			
164	160	11	OZZY OSBOURNE Mr. Crowley Jet 8Z8 37640 (Epic)	CBS			
165	166	34	THE CARS Shake It Up Elektra 5E 567	WEA	▲	8.98	
166	159	44	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98	
★167	174	4	AXE Offering Atlantic SD 38 148	WEA		8.98	
168	142	11	HANK WILLIAMS, JR. High Notes Elektra E1 60100	WEA		8.98	CLP 4
169	149	9	DIONNE WARWICK Friends In Love Arista AL 9585	IND		8.98	BLP 68
170	178	20	WAYLON JENNINGS Black On Black RCA AHL1 4247	RCA		8.98	CLP 8
171	171	21	SOUNDTRACK Fame RSO RX 1 3080 (Polygram)	POL	▲	8.98	
★172	NEW ENTRY		JOE JACKSON Night And Day A&M SP 4906	RCA		8.98	
★173	186	2	HEAT WAVE Current Epic FE 38065	CBS			
174	178	3	KID CREOLE AND THE COCONUTS Wise Guy Sire SRK 3681 (Warner Bros.)	WEA		8.98	
★175	184	2	JON AND VANGELIS Friends Of Mr. Cairo Polydor PD 1 6326 (Polygram)	POL		8.98	
176	177	3	JON ANDERSON Animation Atlantic SD 19355	WEA		8.98	
177	119	15	FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL1 17763 (RCA)	RCA		8.98	
178	161	44	TRIUMPH Allied Forces RCA AFL1 3902	RCA		8.98	
179	135	6	RY COODER The Slide Area Warner Bros. BSK 3651	WEA		8.98	
180	181	3	BEACH BOYS Sunshine Dream Capitol SVBB 12220	CAP		10.98	
181	141	11	TROUBLE FUNK Drop The Bomb Sugar Hill SH 266	IND		8.98	BLP 64
★182	NEW ENTRY		SOUNDTRACK Poltergeist Mercury MG 1 5408 (Polygram)	POL		8.98	
183	136	14	SOUNDTRACK Cat People Backstreet BSR 6107 (MCA)	MCA		9.98	
184	183	52	PAT BENATAR Precious Time Chrysalis CHR 1346	IND	▲	8.98	
185	110	10	THE O'JAYS My Favorite Person P.I.R. FZ 37999 (Epic)	CBS			BLP 9
186	111	6	THE MARSHALL TUCKER BAND Tuckerized Warner Bros. BSK 3684	WEA		8.98	
187	165	15	GRAHAM PARKER Another Grey Area Arista AL 9589	IND		8.98	
★188	NEW ENTRY		POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA		8.98	
★189	NEW ENTRY		JOHN WAITE Ignition Chrysalis CHR 1376	IND		8.98	
★190	NEW ENTRY		SOUNDTRACK Soup For One Mirage WTG 19353 (Atlantic)	WEA		8.98	SLP 42
191	140	15	GREG KIHN BAND Kihntinued Beserkley E 160101 (Elektra)	WEA		8.98	
192	154	18	XTC English Settlement Virgin/Epic ARE 37943	CBS			
193	183	20	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NB1 33249	IND		8.98	BLP 33
194	172	8	WILLIAM "BOOTSY" COLLINS The One Giveth, The Count Taketh Away Warner Bros. BSK 3667	WEA		8.98	BLP 24
195	169	14	VARIOUS ARTISTS The Dukes Of Hazzard Scotti Bros. FZ 37712 (Epic)	CBS			CLP 54
196	187	24	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD 1 6346 (Polygram)	POL		8.98	
197	182	14	TALKING HEADS The Name Of This Band Is The Talking Heads Sire 2SR 3590 (Warner Bros.)	WEA		12.98	
198	195	58	AIR SUPPLY The One That You Love Arista AL 9551	IND	▲	8.98	
199	124	12	DAVE EDMUNDS D.E. 7th Columbia FC 37930	CBS			
200	115	71	RICK SPRINGFIELD Working Class Dog RCA AFL1 3697	RCA	▲	8.98	

TOP LPs & TAPE
A-Z (LISTED BY ARTISTS)

Air Supply ... 31, 198
Alabama ... 30, 128
Alan Parsons Project ... 25
Aldo Nova ... 27
Herb Alpert ... 138
Jon Anderson ... 176
Laurie Anderson ... 161
April Wine ... 58
Ashford & Simpson ... 45
Asia ... 1
Atlantic Starr ... 91
Axe ... 167
Beach Boys ... 180
Pat Benatar ... 184
Blasters ... 121
Blondie ... 33
Bloodstone ... 139
Blue Oyster Cult ... 71
Karla Bonoff ... 88
Bow Wow Wow ... 116
Cameo ... 102
Cars ... 165
Rosanne Cash ... 83
Charlene ... 114
Charlie Daniels Band ... 148
Cheap Trick ... 62
Chicago ... 35
Eric Clapton ... 136
Clash ... 22
Joe Cocker ... 143
William Bootsy Collins ... 194
Ry Cooder ... 179
John Cougar ... 6
Randy Crawford ... 151
Marshall Crenshaw ... 52
Crosby, Stills & Nash ... 51
Crusaders ... 154
D Train ... 142
Dazz Band ... 14
John Denver ... 134
Neil Diamond ... 48, 162
Duran Duran ... 122
Sheena Easton ... 120
Dave Edmunds ... 199
Larry Elgart ... 28
Eye To Eye ... 104
Richard Dimples Fields ... 193
Roberta Flack ... 61
Fleetwood Mac ... 50
A Flock Of Seagulls ... 34
Dan Fogelberg ... 131
Jane Fonda ... 39
Foreigner ... 40
Frank Barber Orchestra ... 94
Franke & The Knockouts ... 177
Glenn Frey ... 41
Gap Band ... 23
Gary U.S. Bonds ... 78
Genesis ... 29, 73
Go-Go's ... 88
Larry Graham ... 144
Greg Kihn Band ... 191
Sammy Hagar ... 87
Haircut One Hundred ... 37
Daryl Hall & John Oates ... 106
Heart ... 67
Heat Wave ... 173
Bertie Higgins ... 85
Human League ... 3
Iron Maiden ... 93
Joe Jackson ... 172
Bob James ... 126
Rick James ... 13, 146
Al Jarreau ... 107
Waylon Jennings ... 170
Joan Jett ... 68
J. Geils Band ... 72
David Johansen ... 163
Elton John ... 47
Jon And Vangelis ... 175
Quincy Jones ... 97, 140
Journey ... 17
Junior ... 110
Kansas ... 16
King Crimson ... 69
Kool And The Gang ... 113
Krokus ... 115
Huey Lewis And The News ... 64
Little River Band ... 166
Loverboy ... 8, 119
Cheryl Lynn ... 155
Melissa Manchester ... 82
Chuck Mangione ... 132
Marshall Tucker Band ... 186
Paul McCartney ... 9
Men At Work ... 141
Frankie Miller ... 135
Ronnie Milsap ... 98
Missing Persons ... 81
Eddie Money ... 79
Montrose ... 100
Motels ... 19
Nazareth ... 157
Willie Nelson ... 2, 112
Juice Newton ... 20, 101
Olivia Newton-John ... 111
Stevie Nicks ... 83
Ted Nugent ... 92
O'Jays ... 185
One Way ... 80
Jeffrey Osborne ... 86
Ozzy Osbourne ... 65, 100, 164
Graham Parker ... 187
Ray Parker, Jr. ... 46
Pat Metheny Group ... 84
Pink Floyd ... 150
Robert Plant ... 49
Point Blank ... 159
Pointer Sisters ... 188
Police ... 90, 158
Richard Pryor ... 149
Quarterflash ... 70
Queen ... 56
Rainbow ... 60
Reddings ... 153
REO Speedwagon ... 15, 129
Rolling Stones ... 5, 117
Roxy Music ... 53
Royal Philharmonic Orchestra ... 74
Patrice Rushen ... 75
David Sanborn ... 99
Scorpions ... 26
Shalamar ... 160
Pete Shelly ... 123
Richard Simmons ... 44
Simon And Garfunkel ... 66
Ricky Skaggs ... 77
Soft Cell ... 24
SOUNDTRACKS:
Annie ... 38
Cat People ... 183
Dream Girls ... 21
E.T. ... 57
Fame ... 171
Grease 2 ... 96
Poltergeist ... 182
Rocky III ... 42
Soup For One ... 190
Star Trek II ... 127
Split Enz ... 108
Rick Springfield ... 54, 200
Squeeze ... 32
Billy Squier ... 137
Steel Pulse ... 156
Steely Dan ... 124
Steve Miller Band ... 18
Stray Cats ... 65
Survivor ... 7
Talking Heads ... 197
Temptations ... 133
Third World ... 147
Thompson Twins ... 152
Toto ... 4
Pete Townshend ... 43
Triumph ... 178
Trouble Funk ... 181
Jethro Tull ... 105
Tommy Tutone ... 89
Vangelis ... 58
Van Halen ... 11
Various Artists ... 195
John Waite ... 189
Waitresses ... 196
War ... 130
Dionne Warwick ... 169
Kim Wilde ... 109
Deniece Williams ... 78
Hank Williams, Jr. ... 168
Stevie Wonder ... 12
X ... 125
XTC ... 192
Frank Zappa ... 33
38 Special ... 10, 118
707 ... 145

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

ROCK MEET—Duran Duran member John Taylor, left, chats with recording artists Robert Palmer, center, and Peter Baumann following the Capitol group's recent performance at the Peppermint Lounge in New York.

AD AGENCY, DEALERS CITED

Universal Hits Sony With New Lawsuit Over VCRs

LOS ANGELES—Universal Studios has again filed suit against the Sony Corp., its advertising agency and four of its retailers contesting the legality of VCR manufacturing and marketing.

While the Supreme Court has decided to rule on the legality of off-the-air videotaping, Universal filed the new suit here in U.S. District Court in what it says is an effort to protect its rights during the interim.

The suit is similar to one first brought by Universal and later joined by Walt Disney Productions in 1976. The new suit encompasses recording activities which have taken place since the first trial in 1979. It involves some 6,000 Universal movies that have been televised since the trial.

In the firm's 1979 trial here, a District Court judge ruled in favor of Sony. That decision, however, was overturned two years later by an appeals court.

The Supreme Court ruling is not expected to come until next year and it's unlikely that this new trial will be heard until the Supreme Court ruling is handed down.

The four retailers named again in the suit are Federated Department Stores, Henry's Camera Corp., Carter Hawley Hale Stores and Associated Dry Goods Corp. The advertising agency named is Doyle Dane Bernbach.

Motown Sales Plan Aims At Retail Price Rollback

• *Continued from page 3*

mits Lasker. "Today, with the cost of money what it is, that element is vital to the dealer."

While Motown's list price structure remains unaffected, Lasker believes the lower wholesale prices can reverse what he describes as an erosion of profit margins at the dealer level.

If dealers work with the program, passing along the discount rather than pocketing it, Lasker believes, "The net effect could bring prices back to where they were nine or ten years ago in many stores."

He also indicates that the campaign will try to address the burgeoning tape market as well, noting that at least one merchandising design is a cassette poster tied directly to the personal and mobile stereo cassette player market.

Because these measures do represent a break from Motown's past practices, Lasker admits he was apprehensive about how some roster acts would respond, since "we've never given away our music or our artists before." Instead, he now claims, acts were supportive of the try for lower prices.

"Being involved in black music, we're especially aware of the need to do something new to stimulate sales," asserts Lasker. "Our typical frontline consumer is a black teenager for whom unemployment is now estimated at over 50%. As far as blacks are concerned, it's a depression, not just a recession."

ATLANTIC DEBUT—Glen Campbell discusses his first album for Atlantic with manager Stan Schneider, center, and label president Doug Morris, right.

Inside Track

Is price slashing gaining new momentum as an antidote to still sluggish sales? Although holiday sales (separate story, page 1) offer some solace in signs of a slight upturn in business, several developments suggest the trade's long upward climb in both list and wholesale may be checked in many quarters by the current recession.

Apart from Motown's catalog-wide program and the recent return of discount/dating programs on selected hit releases from majors, Track hears one independent line is contemplating all future releases at midline price levels. Meanwhile, the furor over RCA's attempt at a wholesale hike appears to have quashed substantial increases from competitors as well: **it's known that sales execs from at least one branch-distributed major have confided to accounts that letters signaling an increase had already been typed and were ready for mailing when Nipper's move came, triggering customer backlash.**

This year's **City of Hope** bash sponsored by trade supporters for the cancer care facility should draw an even more attentive crowd than usual with **Quincy Jones** the honoree for the City of Hope "Spirit Of Life" award, entertainment will include the first area appearance in some time by Jones' orchestra, with **James Ingram** and **Patti Austin** both slated to appear as vocalists. Hosting the Thursday (15) dinner gala will be a more recent arrival in recording circles, **Jane Fonda,** who probably won't be leading an exercise workout. . . Physical fitness buffs needn't despair at Jane's expected sedate behavior, though. MCA Records is helping to orchestrate what can only be called a happening when **Judi Sheppard Missett** plugs her **"Jazzereise"** program and celebrates Gold certification for her MCA album with a free class to be held next Monday (19) on the backlot at Universal Studios. Missett's said to be marshaling more than 1,000 devotees to participate in the class, which has already forced label brass to mull just what to serve: obviously, booze and hors d'oeuvres will need to be replaced by something more organic.

Record rental may be blooming in the Bay Area (Billboard, July 3), but WEA's **Bill Perasso** alerts us to the news that one of the earliest pioneers in the field, **Leopold's** in Berkeley, is no longer involved. Turns out owner **Bill Robbins** sold off that operation to concentrate on his regular retail trade, and with the furor over rentals now building, is understandably concerned that suppliers know of the change. . . The IRS **"cassingle"** experiment (Billboard, July 10) has captured the imagination of one media music critic. **Bill Carlton** of the N.Y. Daily News suggests that new bands run off a thousand copies of a single on their home decks, "rather than wait months for the vinyl presser." In his wisdom, Carlton also ponders, "Why don't record companies forget about records and just make cassettes?" Don't give up your day job, Bill.

Bad news and good news came quickly for **Olivia Newton-John** on the eve of her week-long appearance at **Bophuthatswana's Sun City Superbowl.** While the South African Broadcasting Corp. censored her "Physical" hit, it's believed her Superbowl show makes her the highest paid act since **Frank Sinatra** opened it for a fee reportedly topping $2 million a year ago. Livvy opens there July 23. . . A tip of Track's hat to **Jed The Fish,** DJ at **KROQ-FM** (Los Angeles), who displayed aplomb by publicly requesting an advance copy of the new **Oingo Boingo** album. Group bassist **Kerrie Hatch** brought his own copy to the station within two hours of the requests.

George Atkinson, founder/president of the **Video Station** franchised store chain, awarded his first Video Manufacturer's Representative plaque to Fox Video's **Jim Brown** recently. . . Expect the **Mills Brothers** to be back on the boards by fall, despite the death of **Harry Mills** last month. **Don** and **Herb Mills** are breaking Don's 37-year-old son, **Alan Mills,** into the revised trio, and their manager of 40 years, **Henry Miller,** is expected to begin lining up bookings. Miller's also looking for a recording deal for the veteran vocal group. . . **Record Factory** prexy **Sterling Lanier** gives aide de camp **Bob Tolifson** full credit for a major promo coup that paid off, literally. San Francisco staged its first Urban Fair at the Moscone Center June 25-27, so Tolifson pacted with **Winterland Productions** to take an estimated 30,000 cut-out T-shirts off their hands. Lanier booked two booths at the fair, blanketed the area with Factory identification, and moved over 20,000 shirts at $1.88, reportedly garnering the biggest buyer interest of the entire fair, which drew a reported 90,000 daily.

A&M Records is among labels supplying **Sony** with material for a digital Compact Disk sampler for its CD hardware launch, says chairman **Jerry Moss.** Could this be a prelude to more profound links between the companies, as suggested by rumor last week? No, says Moss; a Sony spokesman also quashes the speculation. . . **Ray Harris** leaving his post as vice president of black music at RCA Records.

Edited by SAM SUTHERLAND

Dewars Sponsoring Village Fest

NEW YORK—With cooperation by the club scene there, the first Greenwich Village Jazz Festival has been scheduled here as an eight-day event from Aug. 30 through Labor Day.

The event, presented by Dewar's "White Label," will focus on tributes to the jazz greats who played in the time-honored jazz area, along with performances by current jazz talent. Other events will include symposia and a film series stressing the historical relationship between jazz and Greenwich Village.

A free open-air concert in Washington Park between 5 and 8 p.m. on Aug. 30 launches the program. A performance tagged "Recent Developments In Jazz," at the Loeb Center of nearby New York Univ. will feature artists making their mark in contemporary jazz.

A number of Village jazz clubs have combined their efforts in booking talent to accommodate the festival schedule. Among them are The Cookery, Jazz Forum, Lush Life, 7th Avenue South, Sweet Basil, Village Gate and Village Vanguard.

"Tribute Night" (Aug. 31) will honor jazz composers Duke Ellington, Charlie Mingus, Thelonious Monk, among others.

Participating clubs are independently offering passes which entitle the purchaser to attend shows during festival week at reduced cover charges. The pass will also apply to Aug. 30 through Sept. 6 performances of "One Mo' Time," the hit show running at the Village Gate.

Artists scheduled to appear at the clubs are Kenny Barron, Arthur Blythe, Joanne Brackeen, Ron Carter, Dock Cheatham, Honi Coles, Paquita D'Rivera, Al Foster, Frank Foster, Slide Hampton, Harlem Blues & Jazz Band, Jimmy Heath, Jon Hendricks, John Hicks Big Band.

Also, Dave Holland, Alberta Hunter, Mel Lewis Big Band, Ronnie Matthews, Charlie Persip Big Band, Sam Rivers, Hilton Ruiz, Archie Shepp, Art Taylor, Double Piano Quartet with Cedar Walton and Al Haig and Reggie Workman.

Festival producers are Robert Frenay Jr. and James Browne. Horst Liepolt is coordinator.

Holberg Taking Over At WFIL

NEW YORK—Reports that LIN Broadcasting's new chief, Dick Verne, will be making major changes at several of its five AM and five FM stations are becoming reality. WFIL Philadelphia general manager Jim DeCaro was let go Thursday (8) after 16 years.

Verne has named WMET Chicago general manager Bruce Holberg to succeed DeCaro. Holberg, who has spent most of his radio career with Metromedia, is a former general manager of WMMR Philadelphia, former program director of WIP Philadelphia and WCBM Baltimore.

Only last month, DeCaro dropped WFIL p.d. Dean Tyler. Since then, Chris Chandler has been serving as operations director for both WFIL and WUSL. Chandler had been operations director of WUSL while Tyler was programming WFIL.

DeCaro had presided over WFIL's rise as a top AM rocker and then saw the station lose out to FM signals. He took the station in to a country format in September, following the lead of the WUSL which went country a year ago.

• In other late-breaking changes, George Wolfson has been named general manager of Viacom's WKHK New York, succeeding Don Boyles, who was dropped Wednesday (7). Wolfson comes from John Blair Co., a New York-based rep firm which owns WHDH/WCOZ Boston. He was there for 12 years, and held the post of executive vice president of the radio division.

• A second general manager's post has been filled in New York with the appointment of Jim Goodwill as chief of WPIX-FM, a post that has been vacant for some time. For the past eight months, he has been vice president of sales of NBC's Source Network. Prior to that he spent eight years at CBS, including five with WBBM Chicago as national sales manager and general sales manager.

• Roy Laurence has departed as p.d. from WCAU-FM Philadelphia after "philosophical differences" with general manager Vince Benedict. Morning personality Scott Walker has been elevated to p.d.

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